INCORPORATING VANITY FAIR

VOGUE



COUNTRY CLOTHES
BRIDES
APRIL 15, 1938
PRICE 35 CENTS

V O © THE CONDÉ NAST PUBLICATIONS, INC.

A Precept for Epicures



THE ART OF COOKING . . . like many another art . . . is widely practiced, but only rarely mastered. In the hands of the great French chefs it has reached its highest development. Yet even a French chef loses something of his skill and esprit if he lacks that most powerful of all stimulants . . . a critical and appreciative public.

The truth is, if you want the best French cooking, you must go among Frenchmen. That is why epicures, virtually to a man, insist on traveling French Line. In this cosmopolitan atmosphere . . . among people who know good cooking, and insist on getting it . . . a chef can never let down. He cooks for France, for his honor, for l'art gastronomique. The result is a constant challenge to the appetite; and a delight, beyond description, to the palate.

Man does not live by bread alone . . . but if he can get ambrosia and nectar without extra expense to himself, he is foolish not to take it. And when to them are added the charm, beauty and comfort . . . the dependable speed and safety . . . of a French Line crossing, very little, really, remains to be said. It is simply a matter of making your reservations early . . . and any Travel Agent will be glad to do that for you, without charge.

French Line

TRAINED TO SERVE YOU

610 FIFTH AVE. (ROCKEFELLER CENTER), NEW YORK

PHOTOGRAPH COURTESY OF PLAISIRS DE FRANCE

New York to England and France, and thus to all Europe: LAFAYETTE, April 20 • ILE DE FRANCE, April 27 • PARIS, April 30 NORMANDIE, May 4 • Fly anywhere in Europe via Air-France. Sailing to Ireland: PARIS, April 30 • LAFAYETTE, May 27, July 12

B. H. Wragge

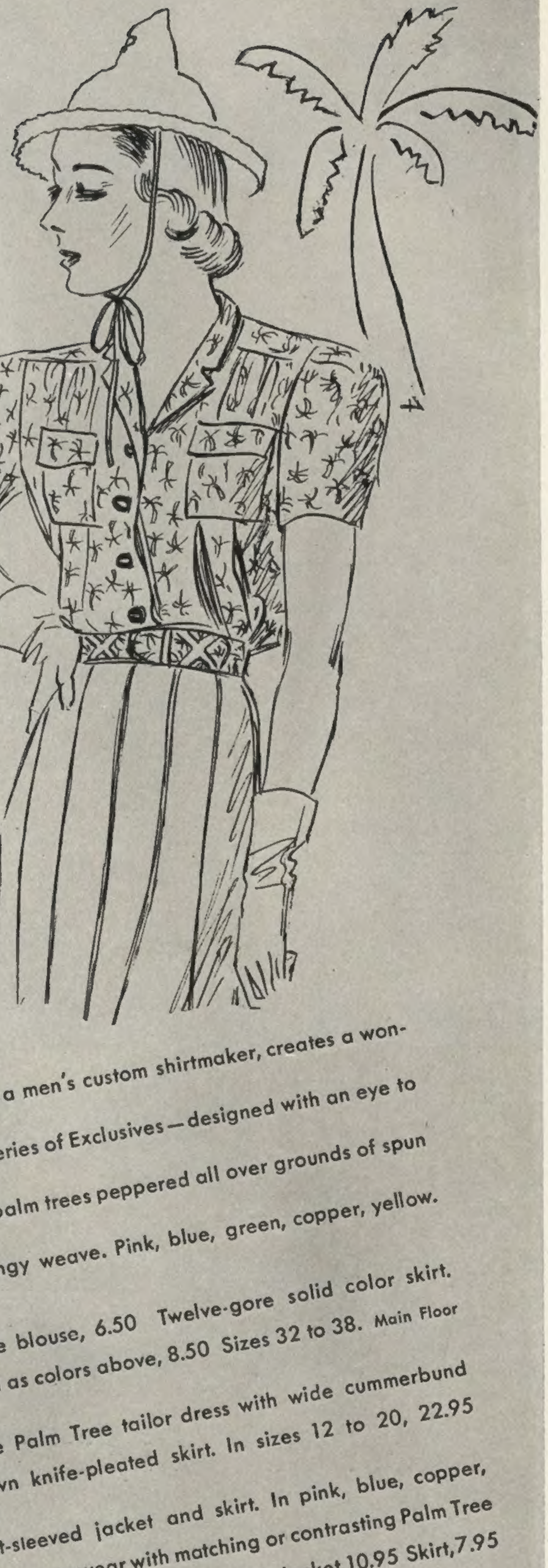
goes in for Palm Tree Prints



Dahl-Wolfe

Town & Country Shop, Second Floor

Jackets & Skirts, Eighth Floor



B. H. Wragge, famous as a men's custom shirtmaker, creates a wonderful new print for a series of Exclusives—designed with an eye to Summer. Chalk-white palm trees peppered all over grounds of spun rayon, in a new spongy weave. Pink, blue, green, copper, yellow.

Sketched, Palm Tree blouse, 6.50 Twelve-gore solid color skirt. Beige, wine, as well as colors above, 8.50 Sizes 32 to 38. Main Floor

Center, one-piece Palm Tree tailor dress with wide cummerbund and stitched-down knife-pleated skirt. In sizes 12 to 20, 22.95

Left, linen short-sleeved jacket and skirt. In pink, blue, copper, natural, black, green, to wear with matching or contrasting Palm Tree blouse. Crush-resistant—washable. 12 to 20. Jacket, 10.95 Skirt, 7.95

Mail and telephone orders filled. Call ELdorado 5-6800

Bonwit Teller FIFTH AVENUE AT FIFTY-SIXTH STREET • NEW YORK



Courtesy, **J. W. ROBINSON** *Company, Los Angeles*

Elegance by Day . . . Glamour by Night



FROMM

Bright with Silver

PEDIGREED FOXES

For radiant smartness over your daytime frocks, this Easter season . . . airy bewitchment for your summer evening dresses . . . daytime smartness again, over your street wools when autumn comes . . . wear a little wrap of Fromm Fox. Let it be a brief bolero . . . or the one above, which is really a cape, though its ingenious treatment gives it a jacket-like effect. Incredibly silky . . . amazingly *bright-with-silver* . . . Fromm Foxes are pedigreed. And you may have your foxes' pedigree certificates, simply by mailing the tiny medallions, detached from the pelts, to Fromm Bros., Inc., Hamburg, Wis.

Fromm Foxes are identified by the medallion; and by the Fromm trademark and corresponding medallion number, stamped on the leather side of each pelt.



Henri Bendel
10 WEST 57
NEW YORK

CHECKS FOR YOUR EARLY

SUMMER SUIT. BLACK AND WHITE SILK AND LINEN WITH SHELL

PINK THIN JERSEY BLOUSE. FROM OUR IMPORT COLLECTION



Vogue
April 15th, 1938

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Vol. 91, No. 8
Whole No. 1578



Matchmakers* . . . the Lord & Taylor exclusive that gives you a perfect color match because the yarn is dyed before it's woven or knitted! We photographed them to try to give you an idea of their lovely soft texture and superb tailoring. Here's true perfection in sports classics . . . and at SUCH modest prices! Turquoise, dusty pink, copper, light blue.

Sweater, crew or shirt style. **3.95**

Herringbone 6-gore skirt, sizes 12 to 20. **4.95**

Herringbone jacket, sizes 32 to 38. **8.95**

The slacks, sizes 12 to 20. **6.95**

The Sports Shop, on the Fifth Floor

Fifth Avenue at 38th Street

*Reg. applied for

Lord & Taylor



Seattle . . . Dresses like this, of imported linen, will be prominent on country club porches this year. The jacket as well as the dress is finely tailored, $55; hat, $16.95

Palm Springs . . . for best net results don this one-piece tennis dress of celanese whipcord with briefs to match, $25; the play suit of crisp pique also has matching briefs, $12.95

Santa Barbara . . . Wedgewood pottery inspired the design shown on this one-piece dress of printed cruisaline, $16.95; the cotton crash scalper has a shoestring pompom, $1.95

San Francisco . . . A new fitted double-breasted coat of English diagonal tweed. Note the gleaming nickel buttons and the Gibson Girl shoulder, $79.95. It is smart for the beret to be high hat.

Malibou . . . Worship the sun and get in the swim with this attractive lastex batiste creation, with matching coat, $12.95; the chipped straw has a solid-color crown and a tri-color brim, $5.95



I. MAGNIN & CO.
CALIFORNIA — SEATTLE

Los Angeles . . . Silk bursts boldly into print for town wear in this ensemble showing a lace pattern. Tucked shoulder is new and chic, $39.95. Rough straw with a pique bow, $16.95

Del Monte . . . Jockey your way into fashion's favor with classic tradition, to wit, cavalry twill Jodhpurs, $25; a trim brown checked jacket, $29.50; tailored suede shirt, $15

Catalina . . . These trimly tailored green linen slacks, for strenuous action or comfortable lounging, look as cool as they feel, topped with a dark green printed vistrella blouse, $22.95

Hollywood . . . This one-piece number of crepe acetate will be present at important tournaments. It's new even to the Big Apple appliqued pockets and a contrasting tubular belt, $35

INTERSTATE HOME EQUIPMENT CO.

Presents

"REVELATION"



AN EXQUISITE NEW DESIGN IN

ORIGINAL ROGERS SILVERPLATE

MADE ONLY BY IS *INTERNATIONAL SILVER CO.*

Utterly new . . . the clean modern lines of Revelation give an effect of sculptured richness. Superb craftsmanship, in Original Rogers Silverplate . . . for generations famous for its quality. Every piece carries EXTRA PLATE. *Fully Guaranteed* by the world's largest makers of fine silverware

INTERSTATE HOME EQUIPMENT CO.
GENERAL OFFICES • PROVIDENCE, R. I.



★ *The cost . . . surprisingly reasonable . . . a service for six people (26 pieces), only* $21.50



Once there was a charming person who lived in a charming place. Being sensitive to her surroundings, she planned her living quarters with the very greatest care. Object—Beauty. Result—Beauty. . . . But one mustn't stop planning. One can't! Ever and anon comes that restless, inevitable urge to adorn again, to bring in new tones and new forms, fresh aspects of loveliness.

If and when this happens to YOU, take heart . . . go shopping. Buy new towels — great armfuls of colorful, comforting Cannon towels. Magic in their quick and sure helpfulness, in their gift of morale, and their lift toward pure physical content.

This modern miracle is such a simple, sensible one. You'll find Cannon towels that satisfy all inner desires for looks and luxury both—for *very* slim sums of money.

For example, the every-day wonders illustrated cost about 59c to $1 each, at your own smart store. Others equally interesting in the Cannon showing range from 25c to $2, matched bath sets from $1.95 up.

Moral: Lady — GO NEW! Buy now, buy often. How else can a few small dollars bring you so magnificently much!



"Men label everything ... even their Happiness!"

"GORDON'S BRAIN is like a filing-cabinet . . . everything neatly labeled.

"We drove a new Chrysler Royal the other day and I went wild over its roominess and luxury. Gordon said it was 95¾ inches from windshield to rear window . . . 49 inches across the rear seat.

"Then we hit what should have been an awful bump . . . and just floated over it. I said, 'How *lovely!*' Gordon said it was Chrysler's scientific weight distribution and car springing.

"In the country, I remarked how quiet and smooth the engine ran at 60 and over. 'Cradled in Floating Power', labeled Gordon.

"When we got home, I kept looking at the car inside and out. A perfect beauty . . . no doubt about it! So Gordon said, 'That's streamline styling . . . fashioned by function'.

"So we bought the Royal, labels and all. And Gordon tells his friends, 'It's the outstanding buy of the year!'"

★ ★ ★

Prices, ready to drive in Detroit, including Federal taxes.

☆ **CHRYSLER ROYAL** . . . 95 horsepower, 119-inch wheelbase. Ten body types. Prices start at $918 for Coupe.

☆ **CHRYSLER IMPERIAL** . . . 110 horsepower, 125-inch wheelbase. Six body types. Prices start at $1123 for Coupe.

☆ **CHRYSLER CUSTOM IMPERIAL** . . . 130 horsepower, 144-inch wheelbase. Three body types. Five-Passenger Sedan, $2295.

Above prices do not include state or local taxes, if any. For delivered price in your locality, see your Chrysler dealer.

The Hat . . . white piqué, navy blue veil with chenille bowknots. Bergdorf Goodman.

The Dress . . . Bergdorf Goodman's navy blue crepe with bolero jacket.

The Car . . . Chrysler Royal 4-door sedan with trunk.

BETTER Engineered! . . . BETTER Made!

Chrysler

Tune in on Major Bowes, Columbia Network, Every Thursday, 9 to 10 P. M., Eastern Standard Time.

ROYAL TOURING SEDAN . . $1010
DELIVERED IN DETROIT

IMPERIAL TOURING SEDAN . $1198
DELIVERED IN DETROIT

MACY'S★
LITTLE SHOPS
NEW YORK



Pink Batiste

THE BRIDE wore pink. And looked like a sophisticated angel . . . You won't need rose-colored glasses either, to appreciate Little Shop prices, or this sheer, rose-petal, batiste nightgown. It's a one hundred per cent American beauty! Trimmed with embroidered organdy, the gown (priced at 7.98) and its matching jacket (5.59) are on the 2nd Floor at 34th St. and B'way, where Little Shop convenience and low cash prices make it easy for brides to be beautiful.

★ MACY'S

CLOTHES • ACCESSORIES • HATS • LINGERIE

DOROTHY GRAY SALONS

warn that Spring Faces need special care in these 3 places



1. The nicest nose can give away your age if skin becomes clouded with coarse pores and blackheads. Your cleansing may not be thorough! So, for a refreshing change, try Dorothy Gray Salon Cold Cream. Bland and light, it softens and freshens . . . as it cleanses away the dirt. Salon Cold Cream helps dry skin win back springtime smoothness! $1.00.

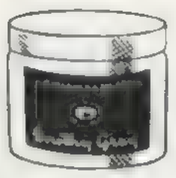


2. The brightest eyes seem dull...when surrounded by crow's-feet and tiny lines. Warnings of wrinkles all over your face! Use Dorothy Gray Special Dry Skin Mixture nightly. Its rich lubricants help dry, lined skin feel smoother, more pliant. Contains Vitamins A and D. $2.25. For extra help, add Eye Wrinkle Paste, $1.50.

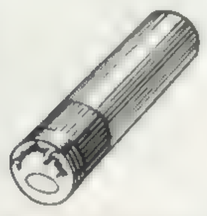




Coiffure by LAURENT



3. And ANY throat is a little the worse for wear after a dry, hard winter. Lines, sallow tone, flabbiness call for nightly care. Apply Dorothy Gray Throat Cream. Stroke it on briskly to help stimulate local circulation. Its rich emollients, fortified by Vitamins A and D, aid in your battle against age-signs. Throat Cream, $2.00, $4.00. Larger jar, with chin-strap, $5.00.



After your treatment, complete the flattery of your face with Dorothy Gray make-up. Dry, winter-weary lips respond eagerly to the soft Dorothy Gray lipstick. Favorite shade for spring is the new *Royalty Red* . . . a rich, exciting red to key yourself, your ensemble, to the new season. $1.00.

Dorothy Gray

YOUR greatest asset as a woman can be your appearance. So heighten your natural charm with Dorothy Gray home treatments. Cleanse, lubricate, stimulate your skin! In line with the most recent scientific thought, Dorothy Gray emollients now contain both the "sunshine" Vitamin D and Vitamin A, which spring skin absorbs with benefit. Thus, Dorothy Gray preparations now offer you more help toward achieving an entrancing, youthful-looking skin!

DOROTHY GRAY SALONS . . . a corporation, successor to Dorothy Gray . . . 683 Fifth Avenue, New York Los Angeles...Paris...London. Dorothy Gray Salon treatments are also available in smart stores in the following cities: Denver...Washington...Boston...Milwaukee...Buffalo...Norfolk...Atlanta...San Francisco...Seattle...Brussels Amsterdam...The Hague...Rotterdam...Cannes...Nice...Monte Carlo...And the Grace Line "Santa" ships.

Body Massage as interpreted by the Salon



First your measurements are taken—bust, diaphragm, waist, on down. The "awful truth" is compared with the ideal. Your chart may show..."two inches too much here, half inch shy there." On with Body Massage!

Step by step, Dorothy Gray Body Massage is individualized to your needs. It molds. It tones. Helps reduce where necessary. Or it relaxes the muscular and haggard nervous tension that may keep you thin.





After the Massage, you are swathed in a pastel body robe and escorted to the fragrant shower. Here Dorothy Gray bath preparations add to your feeling of luxury and ease. You step out a sparkling and invigorated "Young Person"!

Back to the dressing room for a cup of hot bouillon. Your first delightful session of Body Massage is over. Cost: Half-hour, $3. Course of 6, $15. Full hour, $5. Course of 6, $22.50.





Your next refreshing step is in the treatment room where your face gets attention. For older women, the new Cream Concentrate treatment—1½ hours, $10. Other treatments—$2, $3.50, $5.

Consultations are complimentary. Drop in at the Dorothy Gray Cosmetic Bar, on the street floor, for advice on correct skin tone make-up. On the second floor, have your skin analyzed — and body measurements taken, compared with perfection.

Dorothy Gray Salon . . . 683 Fifth Avenue
Wickersham 2-6109

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OPPÉE



. . . FORTY-TWO EAST FORTY-NINTH STREET, NEW YORK CITY . . .

Hattie Carnegie



KORET'S

Alligator

KORET

the mark of a Koret Original

Koret stages a dramatic showing of new Handbag Originals in Alligator . . . the finest skins from Mexico, Indo-China and India that are playing a leading role in the mode of the day. Destined as it is for a long fashion run, Alligator is literally a "must" in the handbag wardrobe of the smart woman. And Koret has cast Alligator this season in an extensive repertoire of distinctive new shapes and high-style new colors . . . even in delicate pastel shades, as well as perennially smart black, navy and Spring Maple!

Night BLOOMING FLOWERS

No other nightwear can make you prettier than these blossom-printed Kay-Phair* gowns! You'll love the gay prints and feminine touches. And the Kay-Jamas*, with their man-tailored lines, look as casual and smart as your brother's P. Js! Adjustable trouser waist and Peter Pan or notched collar. Fast colors throughout ...Kay-Phair rayon gowns...$1.98. Kay-Jamas... $2.95, other styles... $1.98 and up.

BE WISER . . . BUY KAYSER

*TRADE MARKS.

COPR. 1938 JULIUS KAYSER & CO.



ONLY A YOUNG FACE CAN WEAR A "YOUNG HAT"



A young-looking face makes a young-looking woman . . . say what you will about clothes, the exercise mat and the "right mental attitude."

Face to face, you meet the world. And when your skin is smooth, unlined, fresh, you look young . . . you feel young. You can have your fling with fashion!

First of all, then, you want ENDOCREME. ENDOCREME contains a counterpart of the natural bodily element which helps account for that pink freshness of a youthful skin. This substance is known to the medical world as es-tra-diol, and ENDOCREME is the only cosmetic which contains es-tra-diol. It helps replenish the supply of the very substance which your skin may lack!

ENDOCREME, therefore, is more than "just a face cream." It's an active, vital cosmetic which begins its work with the substructure of the skin. In later life, the skin tends to fall into lines and wrinkles because the tissues underneath the skin sag. When ENDOCREME firms and tones these underlying tissues, the skin is smoothed out again . . . pores decrease in size . . . and lines begin to disappear.

It's all a simple, natural process . . . only the *results* seem magical! And with continued daily use of ENDOCREME, your skin tends to take on that flower-fresh hue that helps you to carry off a smart coiffure and the merriest kind of millinery!

ENDOCREME . . . "the lock on the secret of your age" . . . is on sale at the better stores throughout the country. If you do not find it, send the name of the store and $3.50 to ENDOCREME, 551 Fifth Avenue, New York, N. Y. Booklet with case histories free on request.

Copr. 1938, Hirestra Laboratories, Inc.

Endocreme



Accepted and Approved — 5014 — Good Housekeeping Bureau



cool draped linens for summer

by Carlisle







We place at your feet, in all their charming simplicity, these cool, crisp linen shoes in fashion's new draped effects. Deftly gathered in light folds over the delicate contour of your foot, these draped linen shoes create a look of elegant ease. They're light . . . smart . . . cool.

* trademark

Carlisle shoes are sold by the best stores in principal cities • CARLISLE SHOE CO., 47 WEST 34th ST., N.Y.C.



Here's a Spring tonic that will lift you out of that winter-weary, don't-care feeling. First choose a new gown that makes you appear even smarter than you are. Select the color most flattering to you. And then make certain that it's made of quality silk. A gown like the one above would tone up any winter-ravaged spirit. The fabric is a heavy silk sheer. And the blouse is made entirely of fabric interlacings. There's more than mere clothes satisfaction to garments made of quality silks. There's an indescribable sense of well-being which silk seems to impart to its wearer. To meet Spring gaily meet it in silk.

INTERNATIONAL SILK GUILD • 250 FIFTH AVENUE • NEW YORK

IT'S A BIG BUICK SEASON AT *White Sulphur*



The Buick shown is the LIMITED *6-passenger sedan. You may choose from three* LIMITED *models of 140-inch wheelbase and four* ROADMASTER *models of 133-inch wheelbase. All are equipped with 141 horsepower* DYNAFLASH *valve-in-head straight-eight engines and BuiCoil* TORQUE-FREE SPRINGING.





Greenbrier's velvety greens are no smoother than Buick's fluid stride

Count the cars that roll up to the Greenbrier's tall-columned portico and you'll find that it's another big season for Buick in this smart and active spot.

For Buick's at home wherever smartly active people gather. Always dressed for the occasion, it's ever ready when the call is for stirring action. West Virginia's hills hold no terrors for its smooth-purring new DYNAFLASH engine; the rolling greens of Greenbrier's famous golf courses are no more velvety than Buick's exclusive TORQUE-FREE SPRINGING ride.

Maybe White Sulphur's on your calendar for this season — maybe some other smart resort gets your choice. Wherever you go, if you want to be in the active center of things, the word from the wise is "Better go by Buick!"



Thoroughbreds for the bridle paths —Buick for the highway

"Better buy Buick!"

A GENERAL MOTORS VALUE

du pont rayon *COUTURE BASIS FOR THAT*



Lime bud yellow with ink blue. So frost fresh! The blouse tucks in

SHEER GOOD CLOTHES LOOK



Blocked plaid by Premet . . . modern colorist . . . over a sleek sheer

Snowdrop mousseline . . . tucked, bowed, hand dotted . . . blooms over sheer navy blue



Jonquil time is high time for sheer navy blue . . . expressly, coolly,
beautifully woven of fine Du Pont Rayon. We picture three by
BENHAM—*American Couturier*, who creates a transcontinental collection . . .
fresh as dew . . . and blessed with great feminine enchantment. At smart
shops everywhere . . . the loveliest fashions are labelled

FABRIC OF du pont rayon

DUPONT RAYON

filmy flattery

IN TWO SUMMER SHEERS



Right: Renaissance Lace, to keep you lovely on those languorous days when the sun is high and hot ✦ You can see it's new by the smart square neck and the suede belt that matches the ascot tie ✦ Navy, flesh, aqua, natural, copen ✦ Sizes from 12 to 40 ✦ $8.95

Left: Cool, fleecy white embroidery against dark imported voile that's very sheer ✦ And all the way down the front the soft sheen of buttons that are round pearls ✦ Navy, black, green and brown ✦ Sizes from 14 to 42 ✦ $7.95 ✦

L'Aiglon

Fabrics by Samuel Ehrman Co.

LORD & TAYLOR	New York City	MARSHALL FIELD & CO.	Chicago
City of Paris	San Francisco	J. L. Brandeis & Sons	Omaha
The John Shillito Co.	Cincinnati	Sibley, Lindsay & Curr Co.	Rochester
The Ernst Kern Co.	Detroit	Yowell-Drew Co.	Orlando
R. H. Stearns Co.	Boston	John Taylor Dry Goods Co.	Kansas City
Sanger Bros.	Dallas	D. H. Holmes Co.	New Orleans
Davison-Paxon Co.	Atlanta	The Cain-Sloan Co.	Nashville
Famous-Barr Co.	St. Louis	Woodward & Lothrop	Washington

If unable to find these smart new L'Aiglons in your city write direct to BIBERMAN BROS., Inc., 1350 Broadway, New York

Sing a song of stockings
For trousseaux in the spring,
Smart shops say in chorus,
"Safe Lux care is the thing."

SMART STORES—smart brides—agree on Lux care for lovely trousseau stockings. It keeps even the wispiest ones *elastic*, so they go into runs less frequently. They fit more sleekly, too.

"A Luxable trousseau will live happily and thriftily almost forever after," add Saks-Fifth Avenue and Jay-Thorpe. "Don't risk cake-soap rubbing or soaps with harmful alkali. Anything safe in water is safe in gentle Lux!"

MISS MARGARET LANE tries on Saks-Fifth Avenue's embroidered organdie wedding dress in anticipation of her marriage this month. It's not only charming—it's Luxable!

SAKS-FIFTH AVENUE'S gossamer evening stockings supplement more practical types for daytime wear. "Lux will give you maximum wear from all hosiery," this smart store tells young brides.

"I plan to Lux *all* my trousseau washables," says Miss Lane.

The Former LUCILLE STREAT (left), now Mrs. J. Francis Bartoccini, whose wedding was an important pre-Easter event, chose stockings for her spring ensembles at Jay-Thorpe. "Lux cuts down runs," she says. "I'll use it for my lingerie and washable frocks, too."

JAY-THORPE customers rave about the beauty of these tissue-sheer evening stockings and the marvelous colors in daytime weights. "Of course, we advise everybody to swish stockings in lukewarm Lux suds after each wearing," this famous shop explains. "It prolongs their life!" . . . "They keep their color and fit wonderfully, too, with Lux care," adds Mrs. Bartoccini.

for STOCKINGS—



Deeper—as well as Lighter—yet everything's within easy reach!

The *separating* TALON fastener makes it possible for even the biggest of the new bags to have wider top openings without an ounce of added weight!



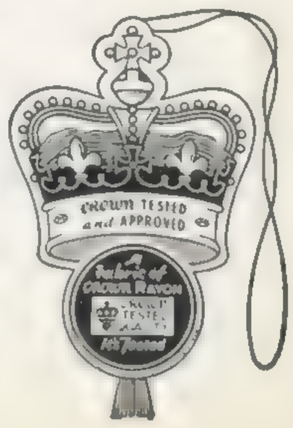
BORN TO GO with your tailored clothes—this blue alligator handbag brings you *news.* Deep as it is—you don't have to fish to find things . . . an ingenious little *separating* Talon fastener provides such a wide opening you can actually see what you're reaching for! And like all Talon slide fasteners it makes even this spacious bag surprisingly light and easy to manage . . . keeps all your possessions safe and secure . . . Always look for the name "Talon" on the slide fasteners of the bags you buy. For that's the handbag fastener that always works perfectly!

TALON SLIDE FASTENER—MADE BY TALON, INC.
Reg. U. S. Pat. Off.

SEEN AT PECK & PECK... A NEW **CROWN RAYON** FASHION
IN A CROWN TESTED QUALITY FABRIC



LOOK FOR THE *CROWN* TAG



New two color get-together in a jacket dress. New fun in a fabric. A beautiful blend of the luxury of a homespun, the neatness of a knit and the airy comfort of an open weave fabric...all captured for you in CROWN RAYON *with cotton.* CROWN TESTED *and approved for dry cleanability and every important wearing quality. 12 to 20.* *$22.95.*

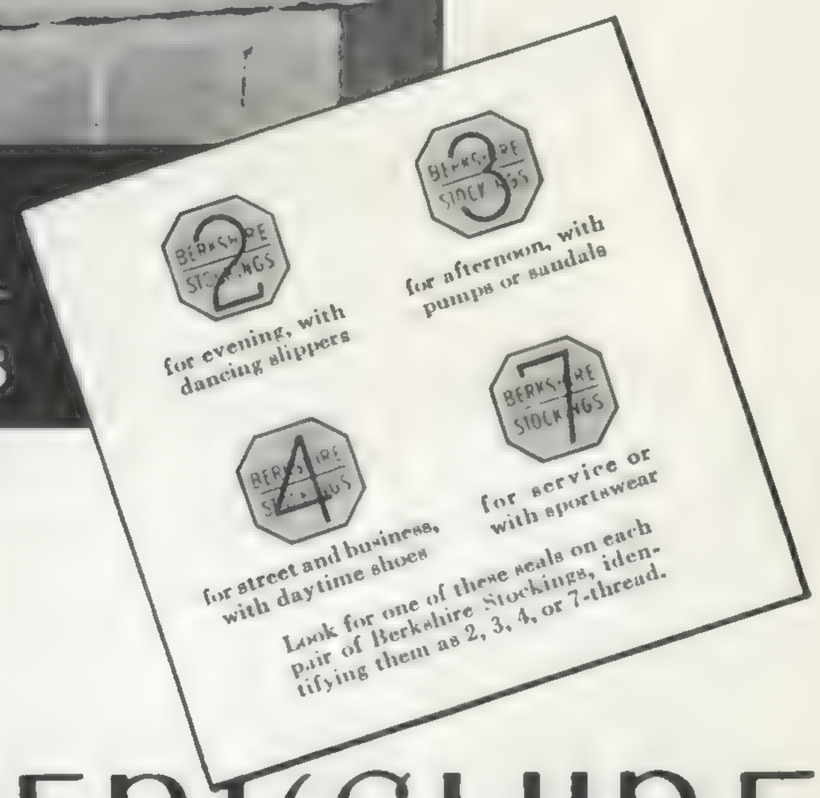
Copr. 1938—American Viscose Corporation
World's Largest Producer of Rayon Yarn





Suggestion for Spring

. . . BERKSHIRE STOCKINGS



Sprightly as Spring itself are Berkshire Stockings. In the glorious new shades, they are lovelier than you've ever imagined stockings could be . . . as fashion-right as you've ever wanted them *to be!* They're sheerer and stronger, too, especially if you choose *Berktwist*, the crepe that miraculously combines delicate extra sheerness with fine extra wear.

Plan ankle flattery . . . wear Berkshire!

Guaranteed as advertised in Good Housekeeping
BERKSHIRE STOCKINGS

BERKSHIRE KNITTING MILLS, READING, PENNSYLVANIA

BERKSHIRE
STOCKINGS

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V-8 CADILLAC ENGINE

EASTER CALLS FOR LOVELY CLOTHES
. . . AND A *New* LASALLE V-8!

EASTER . . . in most feminine hearts . . . is synonymous with smartness and style!

So is the *new* . . . LaSalle V-8!

And it's more than mere coincidence that those who turn the heads of the boulevardiers on Easter Sunday morning . . . also lead the style parade on the highways, in the smart LaSalle V-8!

It's simply a question of innate good taste . . . of that feminine intuition which instinctively recognizes *style* . . . in clothes, and in motor cars!

Women recognize, and appreciate, LaSalle's *economy*, too. Though you can actually pay *more* for any one of a dozen other cars . . . *none* of them, to the discriminating feminine mind, has the compelling appeal of LaSalle's exquisite beauty and correct styling!

Of course, LaSalle's amazing handling ease also has an instant and lasting feminine appeal. With the remarkable, but very simple, new Syncromatic gear shift, you drive and shift as you always have—but so much more quickly and easily! The lever is right at your finger tips on the steering column! The front compartment is remarkably roomier—there is no obstructing lever to soil your skirt or hosiery!

The more frequently you see—and the longer you drive—the new LaSalle V-8, the more deeply you'll fall in love with this acknowledged *style leader* among motor cars! Won't YOU take a ride—today?

A GENERAL MOTORS VALUE

Lady of Quality you'll find distinction in this two-tone dress in new overskirt version with lacing at yoke and gleaming patent leather belt . . . $29.95. You'll like the two-tone outfit too, with separate Eton jacket, new front fullness and laced patent belt . . . $29.95. Both are styled in North American Rayon—**the Key to Quality** in fine fabrics.



NORTH AMERICAN RAYON

The Key to Quality at Franklin Simon's
FIFTH AVENUE, NEW YORK

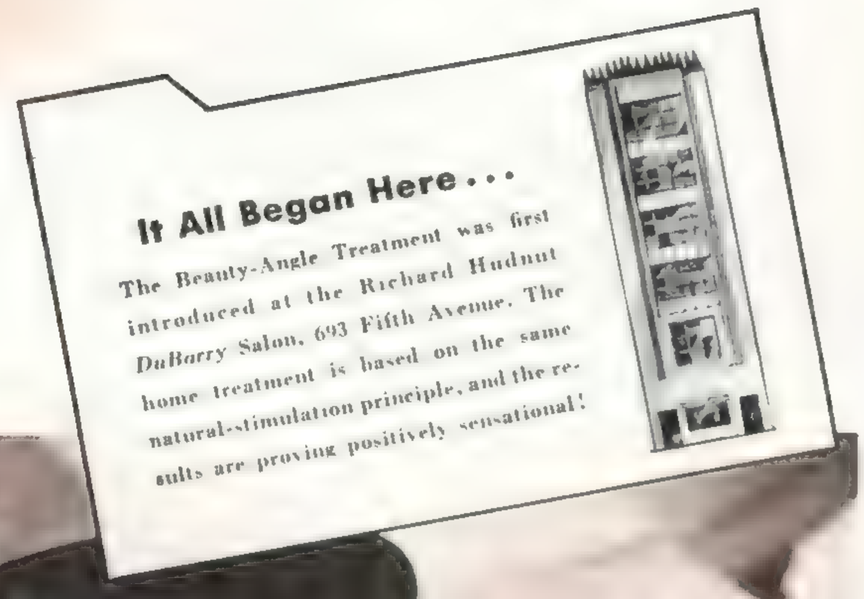
The dresses illustrated are also available at

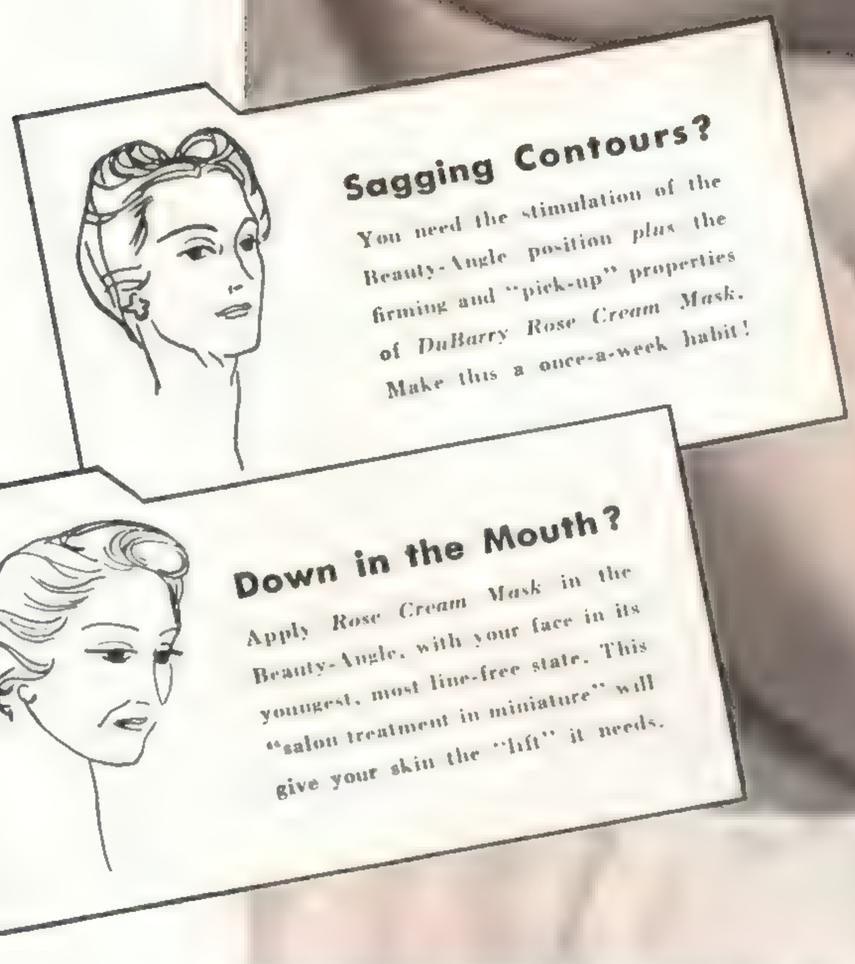
		Halle Bros., Co.	Cleveland
B. Siegel Co.	Detroit	Raphael Weill & Co.	San Francisco
Rothschild & Sons, Inc.	Kansas City	Best's Apparel, Inc.	Seattle
Mandel Brothers	Chicago	Jays Inc.	Boston

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Get into Circulation THE BEAUTY-ANGLE WAY





WITH DuBARRY BEAUTY PREPARATIONS

Do you deplore the lack of radiant vitality in your skin? Does it look drab, sallow, lifeless? *Stimulation* is what it needs! You *must* get your complexion into circulation! And the most resultful way is the *natural* way, the *easy* way, the *Beauty-Angle* way.

This DuBarry face treatment made history when it was introduced at our Fifth Avenue Salon. As a home treatment it has been acclaimed by beauty authorities everywhere for its solution to the all-important beauty question: "How can I stimulate the circulation without slapping, difficult manipulations or other tiresome artificial means?" You've been told countless times that nourishment to the skin must come from *within*. The Beauty-Angle Treatment is unique in that it *combines* the principle of natural stimulation of circulation with the soothing, smoothing and firming qualities of DuBarry Beauty Preparations.

Trained DuBarry Salon representatives at better cosmetic counters will explain this treatment to you and tell you what you may expect of it. If you're too busy to visit one of these Beauty-Angle Advisers — though you shouldn't be!—write to Richard Hudnut, 693 Fifth Ave., N. Y., for our new Beauty-Angle booklet, "A New Slant on Beauty."



DuBarry Rose Cream Mask
1.50, 2.50

DU BARRY *beauty preparations by* RICHARD HUDNUT

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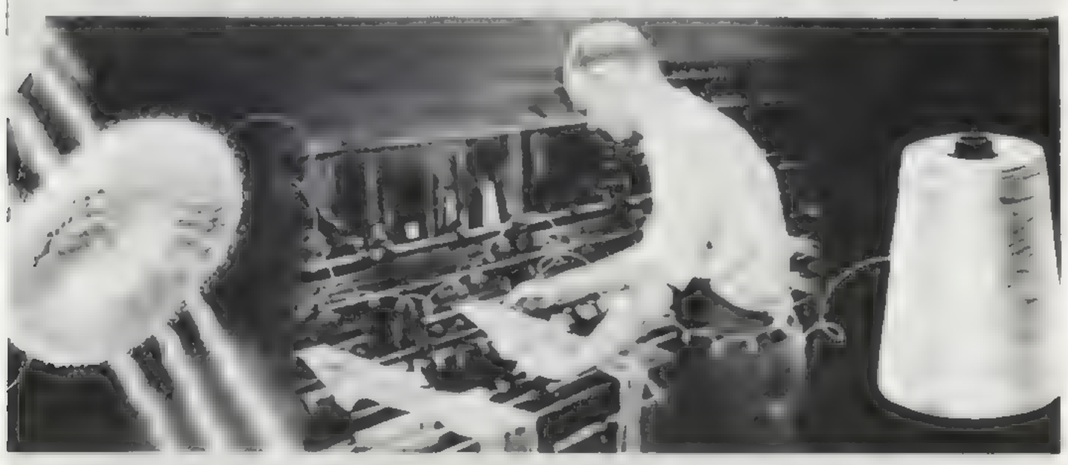
THIS TREATMENT IS GUARANTEED AS ADVERTISED IN GOOD HOUSEKEEPING

Exclusive PHOENIX process creates hosiery that *blooms* with *life..strength..beauty*



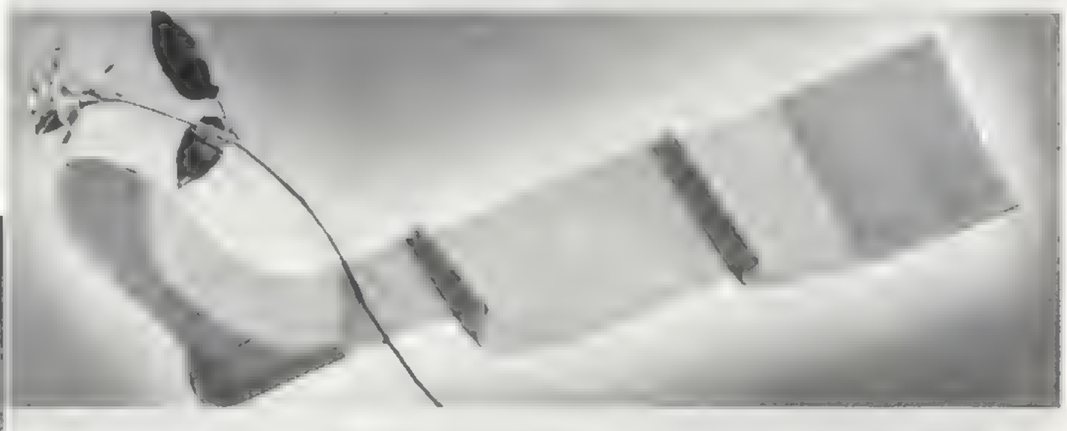
1 THE REASON FOR VITA-BLOOM

Raw silk is protected by a natural protein substance that gives the thread its amazing strength and vitality. This vital element is removed from the silk in the making of hosiery. Hosiery manufacturers have tried to overcome this for years.



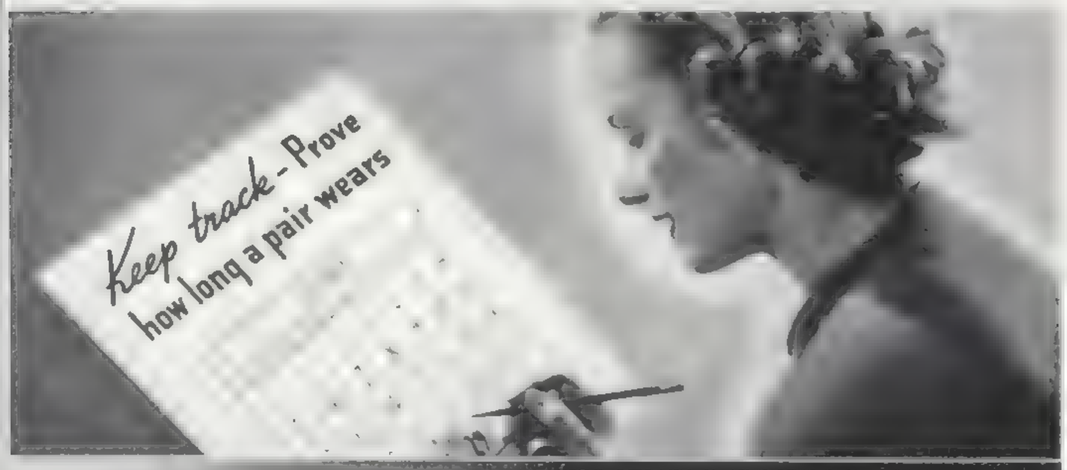
2 WHAT VITA-BLOOM IS

Now Vita-Bloom, a new secret method (patents pending), an extra manufacturing process used only by Phoenix, *restores* this life-giving protein. Vita-Bloom definitely improves Phoenix Hosiery.



3 WHAT VITA-BLOOM DOES

You can *see* the new depth and "bloom" of color. You can *feel* the smooth, soft, even texture. You can *prove* the longer life, the snag-and-wear-resistant quality by trying the new Phoenix Vita-Bloom.



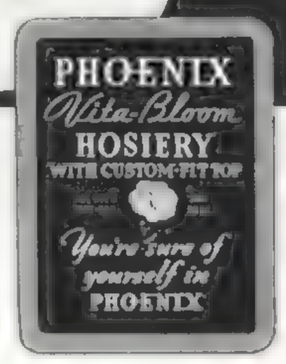
Vita-Bloom

PHOENIX
Vita-Bloom
HOSIERY

Copyright 1938, Phoenix Hosiery Co., Milwaukee, Wis.

FASHION HINT: The new Phoenix 5-thread Vita-Bloom hosiery looks as sheer as fine evening hose, yet wears like the heavier street weights. There is no extra cost for Vita-Bloom. Featured by leading stores. If your favorite store does not handle Vita-Bloom, write us for name of nearest dealer. Look for this label on every pair.

You're sure of yourself in PHOENIX





Brilliant

Designs

in

Matrix originals







—shoes that offer you a new experience in ease and relaxation! For theirs is an exclusive, moulded inner sole—curved, rounded, shaped exactly to the bottom of your foot! A leather sole that supports your foot completely—so that it has the same relaxing, natural support that your bare foot finds when it sinks down into the moist beach sand! That's why Matrix shoes offer you a new and complete comfort—a glorious ease—in models of distinguished custom-design.

E. P. Reed & Company

Rochester, N. Y. Matrix Style Studio,

47 West 34th Street, New York.

"Your footprint in Leather"

ZEBELLA—(top) *Black, Blue or Brown Gabardine with clusters of patent-accented open ringlets.*

DONNA—(center) *Black or Blue Gabardine with self-color patent detail.*

SYBIL—(bottom) *Black, Blue or White Kid with airy, cool punchwork.*

CREATED BY REED

Here Comes the



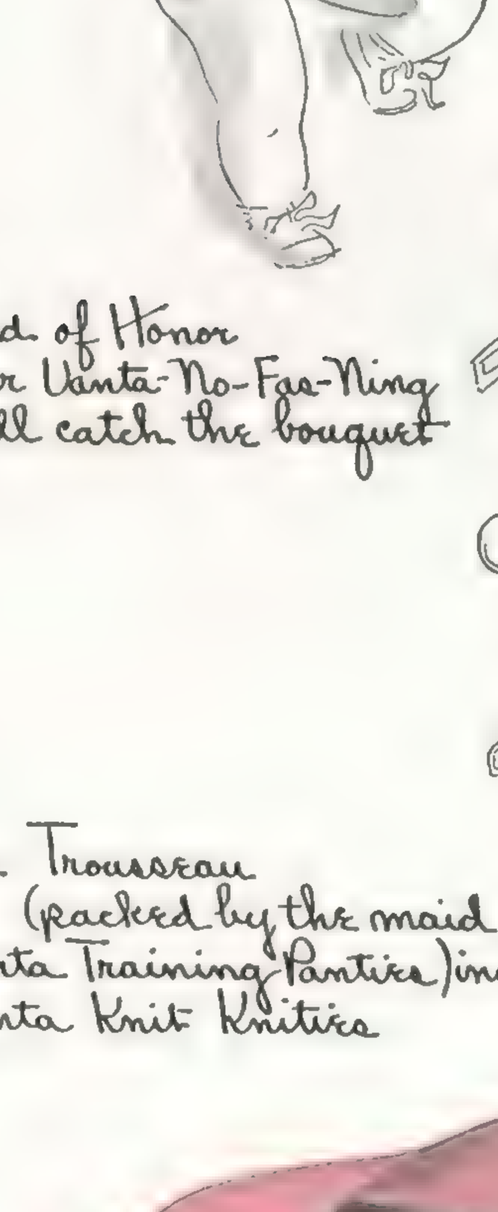
The Bride
is confident of
being well-groomed
in her trim Vanta
Knit Diapers

VANTA *Bride*

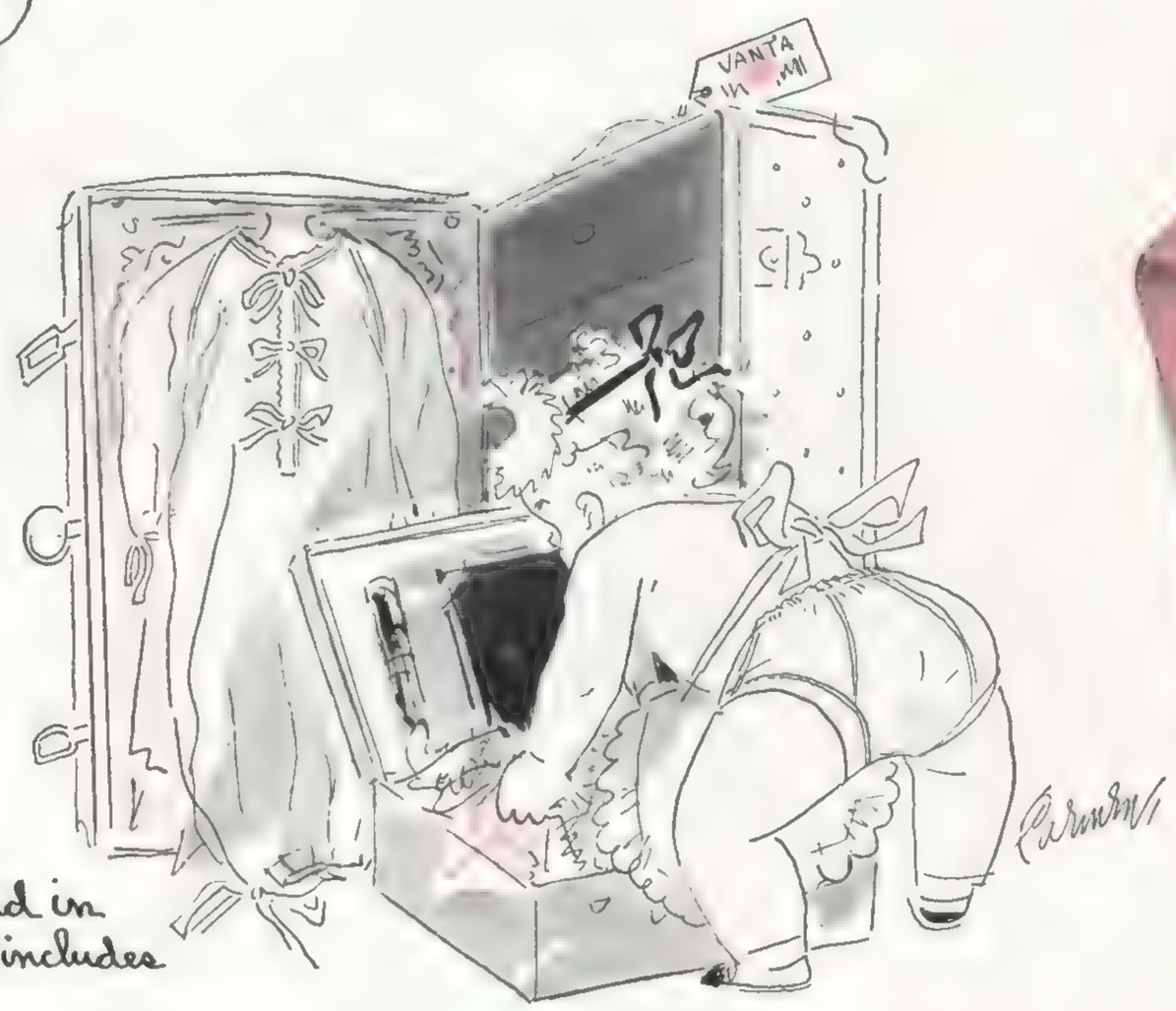
The Groom
impeccably correct
in his Vanta Two-Piece
Training Union



The Best Man
shows taste in his
selection of a Vanta
Double-Breasted Vest



The Maid of Honor
in her Vanta-No-Fas-Ning
Vest will catch the bouquet



The Trousseau
(packed by the maid in
Vanta Training Panties) includes
Vanta Knit-Knitties



Shoes featured are –BARBARA (*White buck and cubana tan calf*) HARRIET (*White kid, side gore step-in*) ADELAIDE (*White calf, perforated tie*) NELL (*White suede, shawl strap*)

Vitality gives you new glamour-fashions in white footwear—the lustrous gleam of kid—the downy softness of buckskin and suede—the delicate tracery of perforations—the coolness of dainty cutouts—slimming grace of line—moulded fit—and above all, a lift for your spirits in the way they feel on your foot.

$6.75 and $7.50

COMPLETE RANGE OF SIZES AND WIDTHS

West of the Rockies $6.75 and $7.75

VITALITY SHOE CO. • *Division of International Shoe Co.* • ST. LOUIS

. . . walk with VITALITY

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Spread illustrated available in double and single bed sizes.

Dark Blue, Light Blue, Dusty Rose, Gold, Green, Brown, Wine.

Write for free booklet illustrating 23 new patterns.

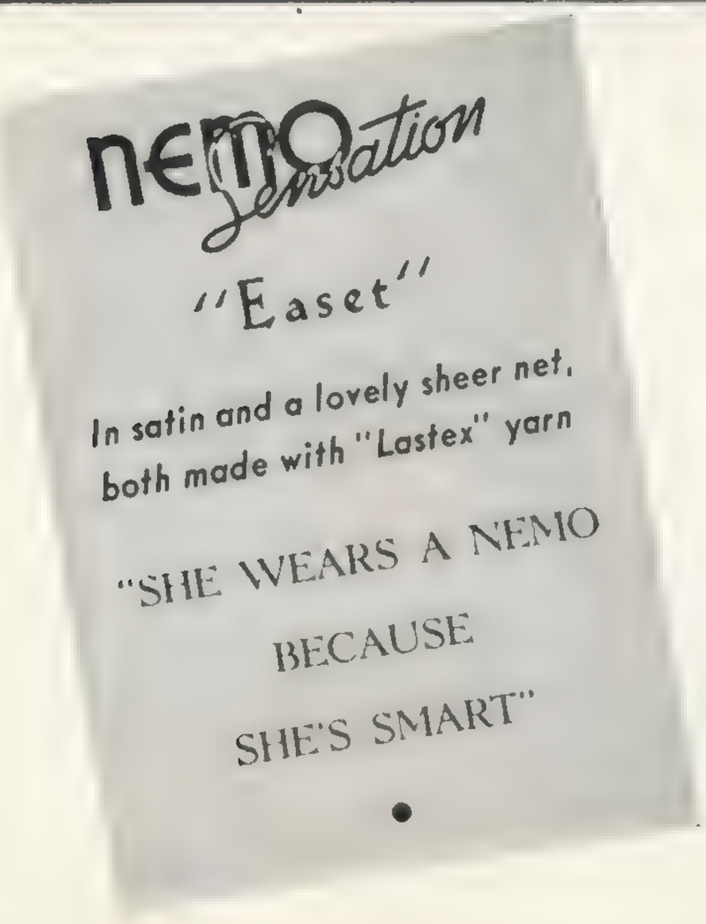
BATES FABRICS, Inc.
80 Worth St., N. Y. C.

Bedroom accessories courtesy of W. J. Sloane, Jas. R. McCutcheon.



Bates
BEDSPREADS
"loomed to be heirloomed"







To give lines of loveliness to the junior silhouette, is the pleasant function of the "Lastex" yarn used in Nemo Sensations, such as "Easet." No grim control here, but easy, tactful support and gentle moulding into correct, youthful lines. Increasingly popular with the younger set, these Nemo Sensations. Because they're run-proof and wash like hankies. They stand the strain of youth. They don't roll or bind. And they're as lovely to look at as they are wonderful to wear. At leading stores everywhere, together with foundations by other leading makers, all with benefit of "Lastex" yarn, the priceless ingredient of modern corsetry.

Lastex... THE MIRACLE YARN THAT MAKES THINGS FIT

REG. U. S. PAT. OFF.

An elastic yarn manufactured exclusively by United States Rubber Products, Inc., 1790 Broadway, New York City

Crisp white . . .

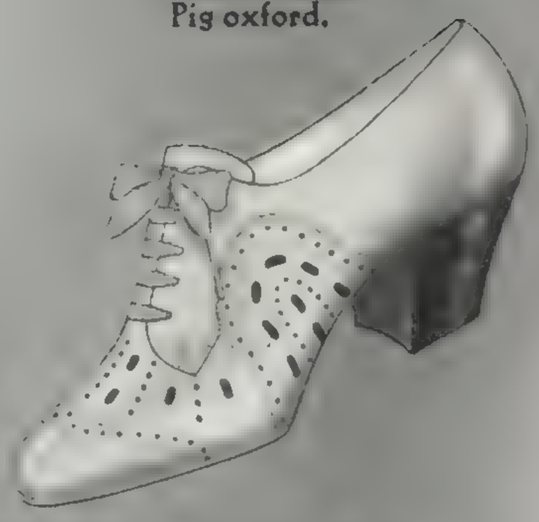
. . . for that gayer, playful season that returns with the summer's sun. And these Grayflex Tramper shoes are perfect "action" types that you can wear *anywhere* — under the sun. You'll see them on the street . . . the fairway . . . or treading a varnished deck. Their graceful litheness corsets your foot, buoys your step as no other shoe does — you can *feel the difference.* That's because 72 years of continuous *last* improvement have gone into their making. Their superb qualities of fit and flexibility are built naturally into each shoe. America's finest stores will tell you —



White Bucko, unlined. Leather heel.



White Bucko with tan Calf trim.



White crushed Pig oxford.



wear them

feel the difference . . .

All-Sewed Welts

Most styles are priced from **6.75 to 7.75** Slightly higher west of the Rockies



White Bucko ghillie, tan Calf trim.



White crushed Pig oxford.



Natural wheat Linen spectator pump. Tan Calf trim.

Grayflex **TRAMPERS**

Made by Gray Bros., Inc., Syracuse, N. Y.

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LANCASTER Shaub's
LAWRENCE.....Cherry & Co.
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NORTHAMPTON..David Boot Shop
OIL CITY .....Hewitt's
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*REG. U. S. PAT OFF. DESIGN PAT. PENDING

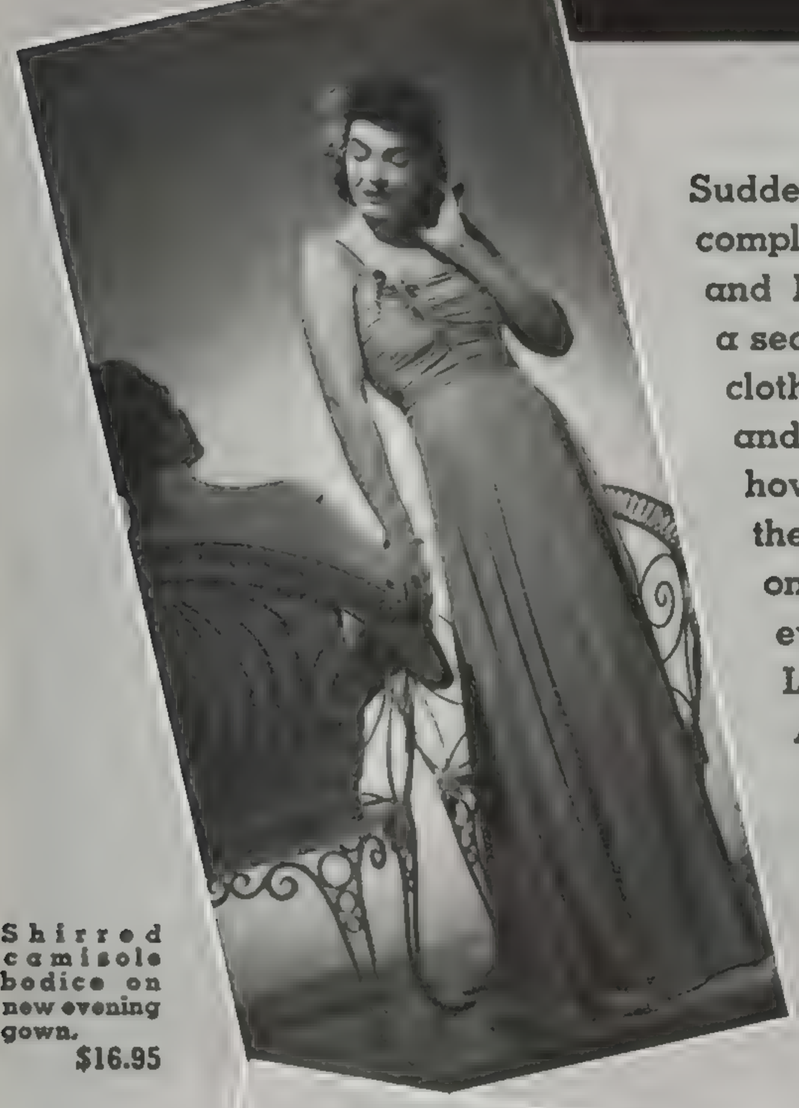
WALK-OVER, 510 FIFTH AVENUE
NEW YORK · PARIS · LONDON

WALK·OVER

Half-hite heels

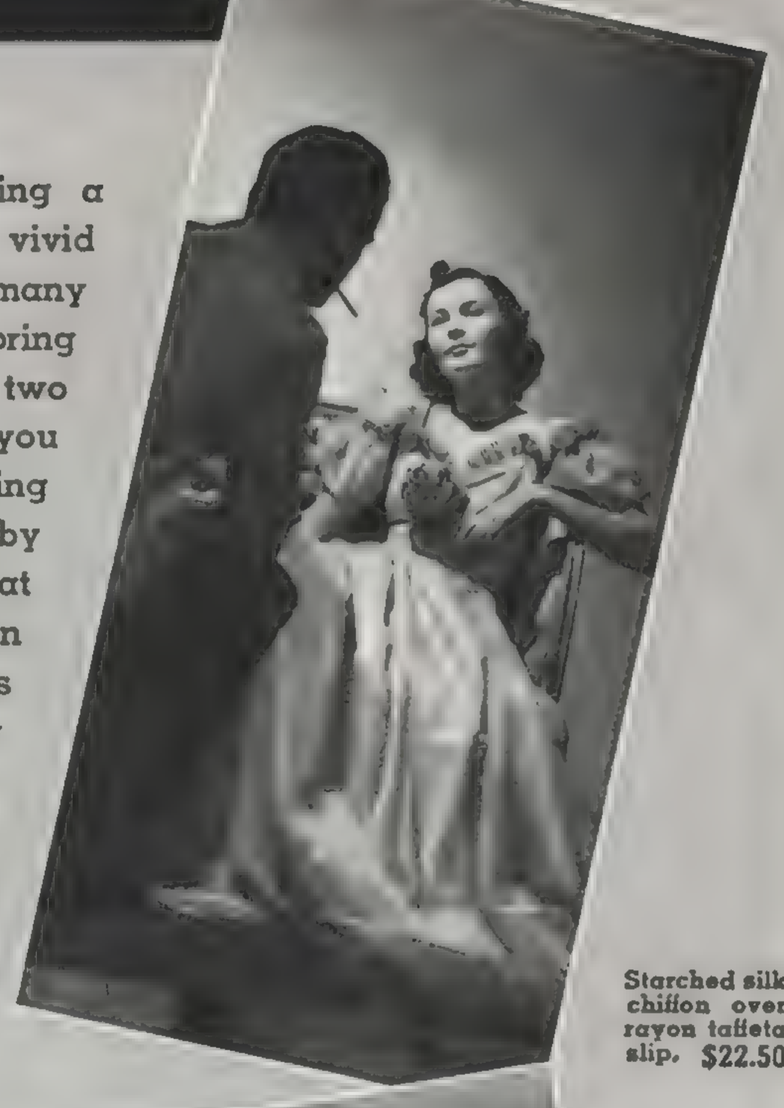
FASHION LIFE

FASHIONS . . . NOW APPEARING IN LEADING STORES OF AMERICA



Shirred camisole bodice on new evening gown. $16.95

Suddenly "Fashion Life" emerges, causing a complete commotion,—as one of the most vivid and brilliantly successful little books in many a season. Hand-sized, it is packed with spring clothes drama. Candid camera shots . . . two and three of a garment . . . that show you how you would look in these clothes, doing the things you are apt to do. Styled by one of the most alert young groups that ever put a finger to fashion . . . "Fashion Life" fashions reach their zenith in this April 15th edition. Get your own copy . . . free . . . at your nearest store. And see for yourself how much charm-drama there can be in evening dresses, in afternoon dresses and ensembles . . . like these, for as little as $15.00 to $22.50.



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The twin print ensemble - full length coat over dress, $16.95

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And over 100 other leading stores throughout the country . . . for the name of the store in your city write to

"FASHION LIFE", Inc.

390 FIFTH AVENUE, NEW YORK CITY



The "Success" dress in Polka dotted rayon marquisette, $15.00

no more crushed, creased clothes to ruin important "Arrival Days"

*Pakables** are here



Lift your voice in hoorays and hosannahs, for here at last is an entire collection of dresses that can tour the world without a wrinkle. Forget that plaintive cry—"Is there a valet in the house?" These spirited smarties are ready for a successful personal appearance *minutes* after you take them from the trunk. They're all fashioned of fabrics scientifically woven or specially processed to resist crushing. If you're going on a trip, Pakables are just the "ticket" to take you there smartly. Even if you're staying home, you'll want these dresses for their brilliant styling and their superb indifference to manhandling. Ask to see them at the important store in your city. Under $25.00

* Reg. applied for

MARSHALL FIELD and COMPANY. . . . . CHICAGO

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Kaufmann's. . . . . Pittsburgh	The Higbee Company . . Cleveland
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B. Siegel Co. . . . . Detroit	L. S. Ayre's & Co. . . . Indianapolis

Genuine "Pakables" bear the little luggage-tan tag. Look for it the next time you shop. If unable to find "Pakables" in *your* city write direct to "Pakables", 498 Seventh Avenue, New York



For Smart Daytime Wear . . .
Foundette All-in-one Style 4302

For Active Sports . . . Foundette
Pantie Girdle Style 4201

For Formal Evening Wear . . .
Foundette All-in-one Style 4304

Going Places and WEARING THINGS

Fashion decrees for Street Wear, the new Daytime Silhouette with bust-length boleros, and form-fitting suits . . . for Sports Wear, the new Play Tog Silhouette . . . and for Evening Wear, the new Formal Silhouette with boleros, slim pencilled gowns and full-skirted lines.

Smartness suggests Foundettes to achieve these demands—snug-fitting in support, yet lightweight, airy and cool—they smooth the excess curves and mould the lines of your figure to the slender loveliness of a younger bust, slimmer waist, smaller hips. Smart for Street . . . for Sport . . . for Evening Wear! At better stores.

MUNSINGWEAR, MINNEAPOLIS.

Foundettes
BY MUNSINGWEAR

THE AMERICAN GOLFER, 1938

$6.50

Slightly higher west of the Rockies.

Here is your 1938 version of the most popular dress in America, and lands beyond the seas—the one dress designed for young girls and women, whatever the game they play.

It is tailored superbly, of genuine Lorraine Shir-O-Shakkar, sun-fast, tub-fast and pre-shrunk . . . a simple two piece model that can be worn high or low at the neck. The blouse has the famous ted bottom in the interest of less undies. Action back and pleat top sleeve mean ample room for action. Skirt with kick pleats. In checks, stripes, or white. Made in all sizes.

ON SALE AT

Best & Co., New York City and branch stores, **Marshall Field & Company,** Chicago and suburban stores, *and scores of other good stores throughout this, and foreign countries.*

For the name and address of the one nearest you, write Straus, Royer and Strass, Inc., Baltimore, Md.



Are your her type?



AS A LIPSTICK **TROPICAL**

AS A PERFUME **SHALIMAR**

ALL OF **GUERLAIN**



GUESTS FOR THE WEEK-END: And a round of activities covering miles of the countryside, demand Woolens as beautiful as the Spring landscape itself. Hockanum has made them...in a great range of soft colors, casual weaves, light, spongy textures . . . and good designers have been quick to choose them for their smartest country suits, dresses and coats. You will find them in a selection of models...and also by the yard...at good shops everywhere.

HOCKANUM Woolens

Hockanum Mills, Rockville, Connecticut · Founded 1809

Division of M. T. Stevens & Sons Company, North Andover, Mass. · J. P. Stevens & Co., Inc., Selling Agents, 261 Fifth Avenue, New York

NO PULL, NO TUG—
NOT A BULGE OR RIDGE

they're closed with Talon fasteners!
Reg. U. S. Pat. Off.





THERE you are — a slick trick in a snug Spring dress. *But wait!* Is that a girdle-wrinkle ruffling through? Or — can that bulge be the fastening on your all-in-one? Tsk!

Yes, today's silhouettes *d-e-m-a-n-d* smooth, flat foundations—"bumplessly" closed with the Talon slide fastener. That's why leading stores now feature Talon fasteners in every type of garment, in every price class!

You'll find the Talon fastener so sensible, too. It makes any corset easy to get into. It can't open by accident. It launders perfectly. Always works smoothly—even after there's no more life in the garment itself!

Any foundation you need can now be bought with the Talon fastener. Ask for it in all your girdles and all-in-ones!



TALON CORSET
Reg. U. S. Pat. Off.
FASTENER

MADE BY TALON, INC.

TOP—This high-cut girdle of two-way stretch satin and net gives special accent to the waistline. A smooth-sliding Talon fastener for the slickest possible closing.

CENTER—Marvelously light in weight, this all-in-one of two-way stretch satin and net, with uplift of alencon lace, closes trimly at the side with a Talon slide fastener.

LEFT—A low-backed evening all-in-one made of double-faced satin and stretchable batiste closes in the center back with a Talon fastener. Alencon uplift top.

Address all inquiries to Talon, Inc., Meadville, Pa.



TALON fastener is the only slide fastener especially made to meet the severe requirements of corsets. It locks securely. It is not harmed by laundering. Always operates with perfect smoothness.



Kicks and scuffs won't ruin these heels...

THEY'RE SCUFFLESS!

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Scuffless heels take vigorous spring and summer wear in their stride. Car pedals, grates, steps, rocks and cinders won't spoil their sleek, new appearance—because "Pyraheel" plastic heel covering *won't check, crack or scuff!*

You'll find *Scuffless* heels on the finest shoes in nearly all the leading shops everywhere. The two models shown here are from the spring line of Johnson-Stephens and Shinkle Shoe Company.

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"Blazer"—a beautiful new FASHION PLATE sandal creation made of beige mesh and trimmed with copper tan calf. You'll find *Scuffless* heels on this smart model—as well as on many of the finest shoes made by Johnson-Stephens and ShinkleShoeCompany.

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Finest vintage wines, and liquors
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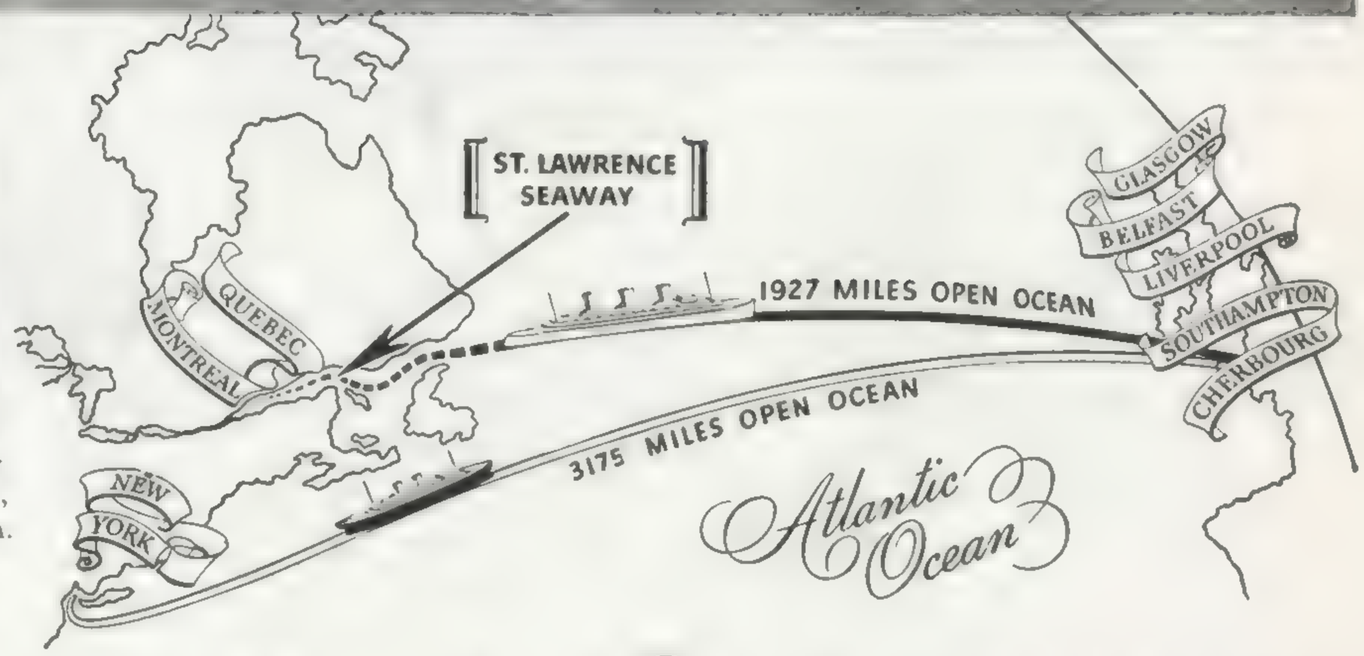
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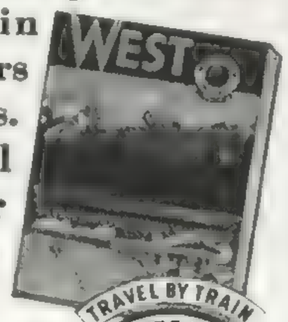
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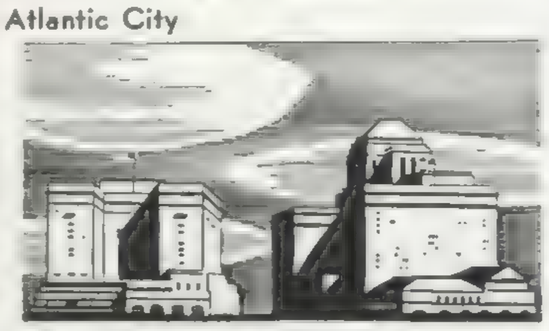
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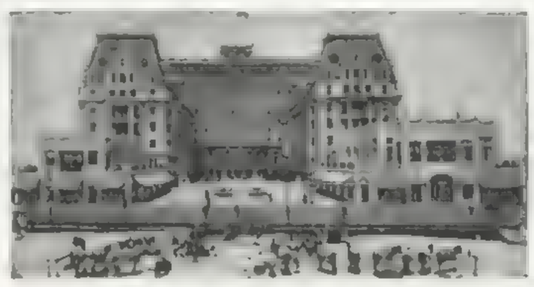
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GARDENS ON DISPLAY

"The Flowers that Bloom in the Spring" have inspired two states in the Mid-South to make extensive plans for showing them off to visitors during the month of April.

"Garden Week in Virginia," sponsored by the state's Garden Club, comes this year during the week April 25-30. This magnificent show is nationally famous—there are more than one hundred places of historic interest and of architectural and horticultural beauty to be visited in the Old Dominion. At many of the estates, interiors as well as the landscaped grounds will be on exhibition. Maps and complete Garden Week information will be available at numerous centers within the state during the event. A high-light in the week's activities, April 26 marks the annual Cape Henry Pilgrimage celebration, a fête in which the governors of all nearby states join to commemorate the landing of the first English permanent colonists in America.

Already in progress, but continuing until April 23, is North Carolina's first annual Garden Club Tour. This Garden Fortnight has been arranged by the Garden Club of North Carolina, with the cooperation of local club units in every section of the state. Here, too, many homes, a number of them with rich historical backgrounds dating back to Colonial times, as well as gardens will be open to visitors, and the tour has been so routed as to include many of the state's historic landmarks.

SPRING AT SEA ISLAND

At Sea Island, Georgia, Spring certainly brings no let-up in the round of activities for the sojourning sportsman. Outstanding on the month's calendar is the second annual Spring Skeet Tournament at the Sea Island Gun Club, April 21-23.

Visitors who don't participate actively will find plenty of diversion, too, because there are to be daily buffet luncheons at the Gun Club during the tournament. Climaxing the festivities will be a dinner-dance, followed by supper-dancing at the Sea Island Yacht Club on Saturday evening, April 23.

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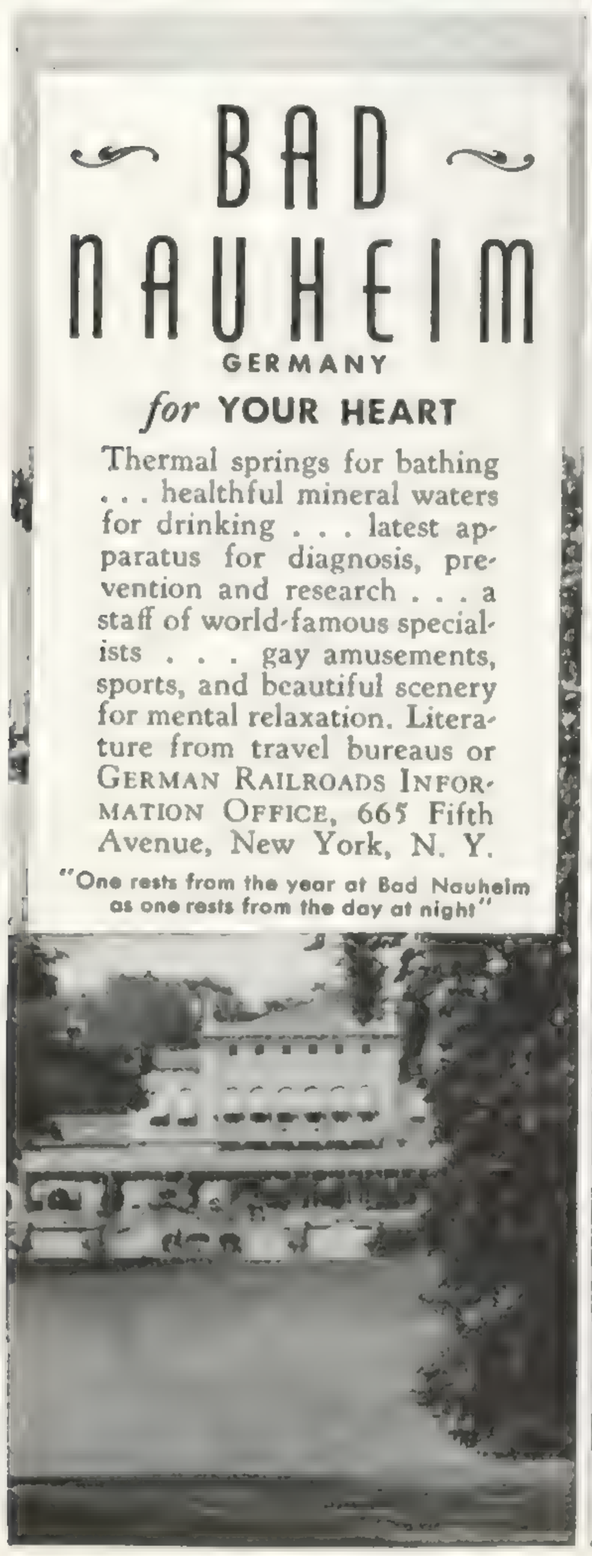
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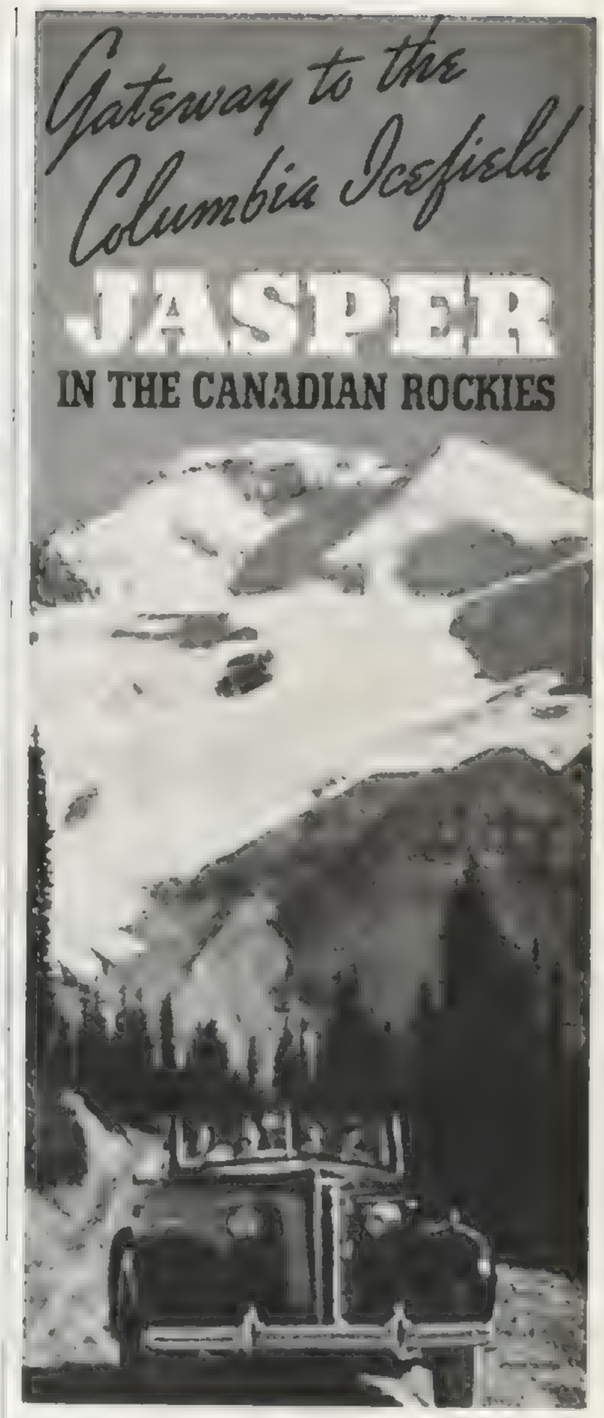
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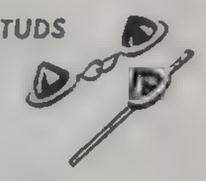


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Since early March, organ-grinder tunes have jangled happily on the noon air; the sun has lopsidedly magnetized the crowds to one side of the street; flower-stands have blossomed on every street corner. Then Easter comes—no prelude to spring, but a recognition of spring itself far more official than the usual March 21. You'll see it in a thousand places all over town—the Plaza, where people lunch, as they have for countless Easters past, in the Oak Room overlooking the park; Rockefeller Center, with its plaza, carpeted with blue hyacinth and azalea; London Terrace, at Twenty-Third Street, where children hunt Easter eggs among the hyacinths in the garden....

Whether or not you're a churchgoer, you'll go on that Sunday, go to see flower-banked chancels, to hear music that choirs have rehearsed diligently for weeks. The wonderfully trained choir-boys directed by Dr. Noble at Saint Thomas' will sing morning and afternoon services, of course. At Saint Bartholomew's, an anthem from "Christus" will be sung at the eleven o'clock service, and, in the afternoon at four, a choir of sixty will sing "Cantate Domino" by Williams, and parts of the Handel "Samson" and "Messiah." For the Easter services at Saint Patrick's, there will be sung for the first time, a modern mass by Mauro Cotone, sung by a choir of a hundred men and boys.

As this is being written, there's a rumour that the National Broadcasting Company may send a television mobile transmitter cruising up the Avenue, recording the famous parade for the people who will cluster around the eighty-odd television sets around town. For Easter is on (as well as in) the air. N.B.C. is broadcasting sunrise services from all across the country. Hawaiian music will be on the radio as dawn breaks over Honolulu (at 10:45 A.M. for us); and a half-hour later, the bells of famous Roman basilicas will ring from Vatican City. Over the Columbia Networks will come the Easter concert of the Philharmonic Society, at which the men of the Schola Cantorum and the boys of the Saint Paul's Choristers, with Richard Bonelli as soloist, will sing the first act of "Parsifal"—with its prelude, of course, by the orchestra. This will be preceded by the "Appalachia" of Delius.

On Good Friday, there will be a matinée of Parsifal for subscribers to the Metropolitan. There is Wanamaker's concert by the Grace Church Choir, in the rotunda at 12:30 noon on April 16—the climax to a week of such midday music. These are only a few of the events that lead up to April 17.

Peacock Alley oracle



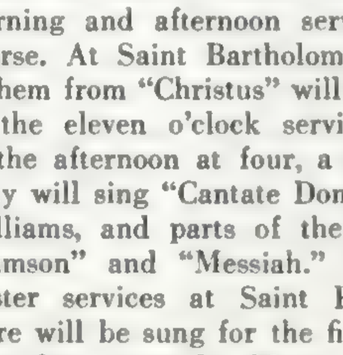
One of the most convenient energy-, brain-, and step-saving services we know of around town is the Waldorf-Astoria's "About the City" Bureau on Peacock Alley. Miss Eva T. McAdoo is the manager, and the sole raison d'être of this organization is answering questions—questions of every description—about a hundred thousand of them a year.

Most of the queries come from out-of-town guests of the Waldorf and have to do with sightseeing. Miss McAdoo and her associates plan trips about the city—to museums, historic houses, and the like, and to places near-by, making arrangements with sightseeing bureaus for a guide, if one is wanted.

She supplies the services of dependable children's nurses and good ladies' maids to come in for an hour or so a day; gives information on the merits of this or that play, concert, or lecture, on where to find presents to take home to the family, on motor routes all over the country. And she answers questions as bewilderingly diverse as "Where can I get an Arabic typewriter, and some one to write on it in Arabic?" "How can I find the American Numismatic Society?" "Where can I find an authentic wig such as English judges wear?"

Miss McAdoo answers them all with aplomb. It's a reassuring service to know about, in these changeful days when some question or other is always on the end of one's tongue!

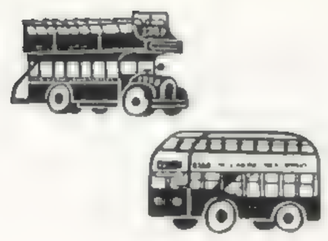
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THE TOWN



And so to Virginia



If sudden attacks of Wanderlust complicate your type of spring fever, plan to go down to Virginia for Garden Week, from April 25-30. For every year, when spring is at its loveliest, hundreds of beautiful estates unlatch their garden gates—and many of them, their front doors—to the public.

The Garden Club of Virginia sponsors this state-wide hospitality and plans to have information booths where you can chart your explorations, depending on whether you're most interested in history, architecture, garden construction, or—like Ferdinand — just sitting quietly among the flowers.

Of course, you'll want to go to Williamsburg—the perfectly restored capital of Colonial Virginia. (The Williamsburg Inn is an amiable place to stay while you're discovering the pre-Revolutionary town.) You'll want to see Chatham, the home of Mr. and Mrs. John Lee Pratt, near Fredericksburg; and Woodlawn, Mrs. Oscar Underwood's estate near Alexandria. It was built originally by George Washington for Nellie Custis. You'll go to Richmond, naturally, and stop at the Jefferson Hotel while investigating the historic homes 'round about. And you'll probably wind up at Virginia Beach for a seaside weekend at the Cavalier; or at Old Point Comfort, where you'd stay at the Chamberlin. While you're there, be sure to go over to Newport News to see the Mariners' Museum. It's full of seagoing collections—of figureheads, of ship-models, of everything connected with going down to the sea in ships.

Three sculpture shows

At the Reinhardt Gallery, from April 18 to May 7, will be an exhibit of the sculpture of Laurence Tompkins, who has spent the last seventeen years abroad—first in London and Paris, then in Rome. His work consists mostly of busts and monumental sculpture for which he received many awards while in Europe.

Most of the pieces in the Reinhardt show are portraits in bronze, terra-cotta, or marble. There is a head of Sir Johnston Forbes-Robertson, bought by the French government and shown in the Luxembourg Gallery. A recently finished study of Mrs. David Margesson will be shown, and a portrait of Mrs. Mario Braggiotti—the former Mary Clow, of Chicago.

Electra Waggoner is one of the few young artists whose sculpture has ever been exhibited at the conservative gallery of Jacques Seligmann, 3 East Fifty-First Street, where it will be shown from April 19 to May 7. Miss Waggoner, who comes from Fort Worth, Texas, was one of the exhibitors in the Paris Autumn Salon. Amon Carter, the well-known Texas publisher, recently presented her portrait head of Vice-President Garner to the University of Texas. In the present show, there are some charming heads of children, a strong portrait of Victor McLaglen, and a few figure pieces.

At Park Avenue and Thirty-Ninth Street, there's an outdoor sculpture exhibition by the Sculptors' Guild—a society of American sculptors, founded about a year ago. Its members include such men as Zorach, Manship, and Wheelock; such women as Minna Harkavy, Sonia Gordon Brown, and Concetta Scaravaglione. The setting for the exhibition was especially designed by a landscape-architect. The works shown include several pieces that are particularly appropriate for an outdoor setting.

Fair preview



Partly to prove that the New York World's Fair will open on time, and partly to celebrate the fact that it will open a year from now, Flushing Meadow is staging a preview. An outstanding event of this preview will be the "Ball of To-morrow," to be given by the Junior League on April 29. Not only will there be three orchestras, but also the largest dance-floor in the United States—which (Continued on page 58)

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Play girl



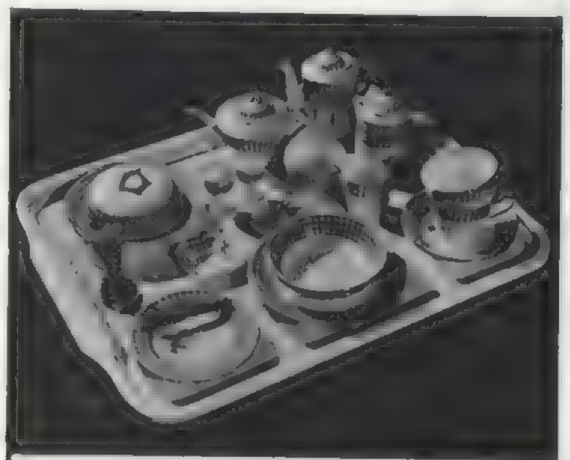
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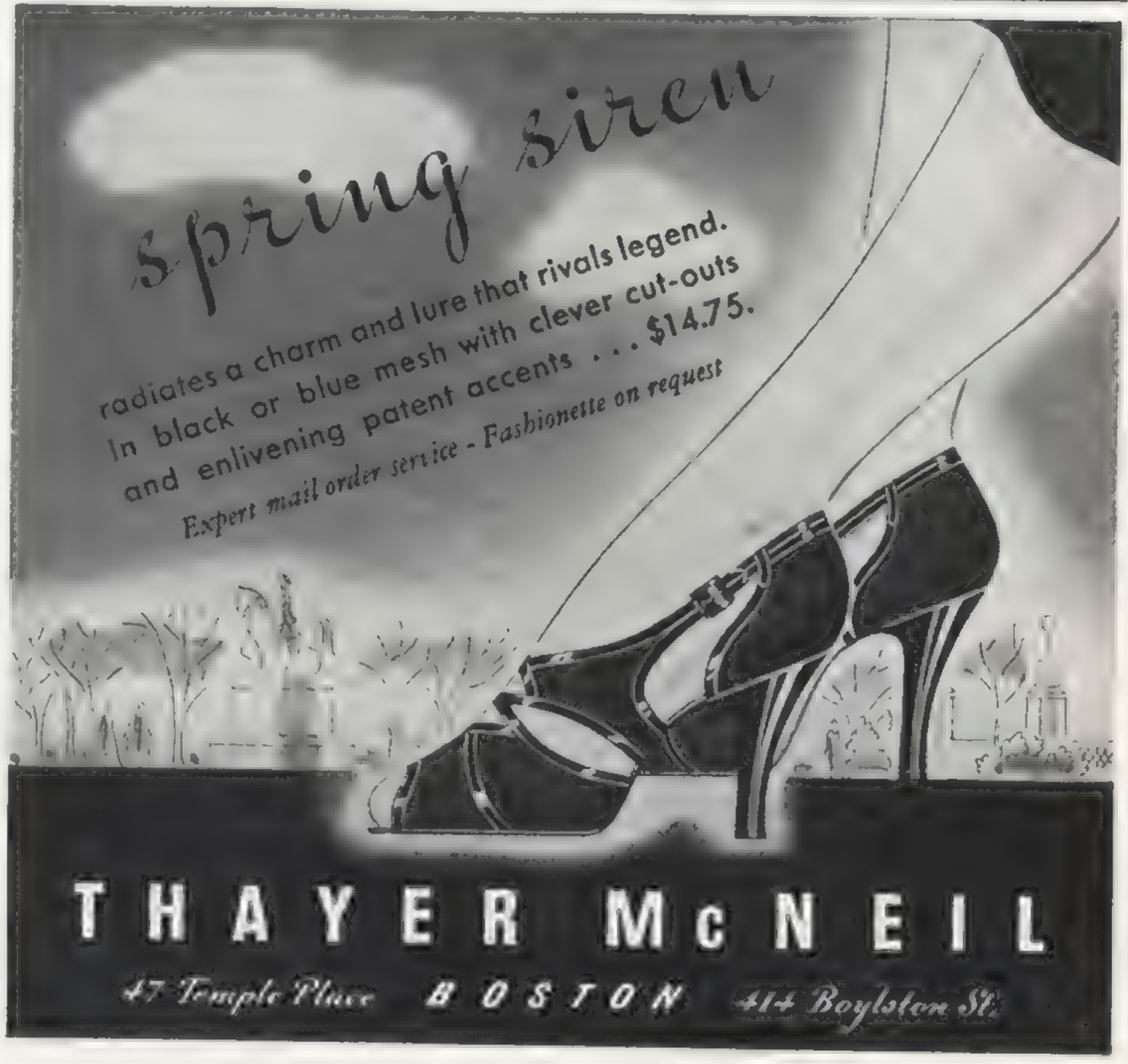
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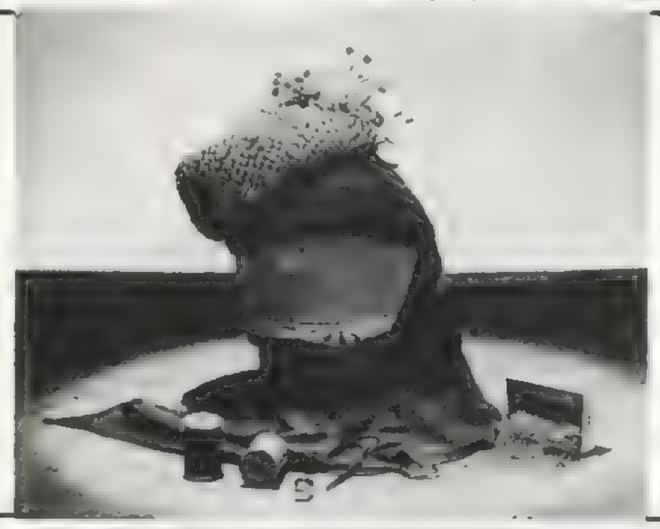




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VOGUE COVERS THE TOWN

(Continued from page 57) is saying a good deal. This will, so to speak, christen the World's Fair site—not long ago a mere swamp between New York City and Jones' Beach. Buses will call for the guests at various places where dinner-parties are being given, and take them out to the ball.

Mrs. Kenneth A. Ives, Chairman of the ball, and her assistants, have planned music, dances, and costumes all keyed to the so-called "World of To-morrow." The main ballroom, where supper will be served at reserved tables, is longer than a city block—all decorated in orange, blue, and white, the World's Fair colours. There will be a night-club at the end, with a large dance-floor and a stand-up bar. Entertainment there, consisting of fashion shows and quadrilles, will be more intimate than the elaborate show in the larger room, where stage, screen, and radio stars are to entertain. Tickets (about $7.50 per person) are on sale at the Junior League Club-house, 221 East Seventy-First Street. The proceeds will go to the support of the Junior League Welfare Projects, which include the Clothing Center and the Occupational Therapy Department of the City Hospital.

On the following day—April 30—there is to be a tremendous parade on Broadway, and that evening, a ball dedicated to sixty-four foreign countries—"The Dance of the Nations." All in all, a fitting series of events to celebrate the now half-completed World's Fair.

Notre Ami Pierrot

Although the waiters and even the doormen address you in French at Joe du Pierrot's restaurant, it is perfectly safe to order blue-points, a thick lamb-chop, and flagrantly American ice-cream.

Monsieur du Pierrot, who moved his restaurant, four months ago, from the West Side to 112 East Fifty-Fifth Street (where the old Caucasian Eagle used to be), is very pleased with his quiet new neighbourhood. A shining new bar has been installed in the foyer; scenes from "*Au Clair de la Lune*" are all over the walls; and a young Pierrot with moons and half-moons hanging perilously over his head stares down at you from the murals.

There is a wide selection of entrées on the table d'hôte dinner. Prices are from about a dollar and a half to two and a half, and moderately-priced wines are available by the half-bottle.

Venetian show



New York's sixty-odd art galleries are alive with spring exhibits. At Knoedler's, 14 East Fifty-Seventh Street, is an exhibit of fifteenth- and sixteenth-century Venetian paintings. This collection, together with the Tiepolos recently shown at the Chicago Art Institute, and the eighteenth-century Venetian exhibit at the Metropolitan, gives a fairly comprehensive idea of Venetian art.

The Knoedler exhibition shows the development from the primitives: from the tightly modelled, meticulous painting that you see in Vivarini's "John the Baptist" (a picture loaned by Vassar College)—to the most robust and florid decoration by Tintoretto of "Christ Walking on the Sea of Galilee."

There are twenty-two pictures in all at Knoedler's, to be on exhibit until April 30. They include: a valuable Mantegna from the Cincinnati Art Museum, a Palma Vecchio from the Brooklyn Museum, a Lorenzo Lotto from the Fogg Art Museum, and three pictures from the S. H. Kress collection.

Chinese dinners

Most of us are abysmally, Occidentally ignorant when it comes to ordering a dinner in a Chinese restaurant. However, we mention this not-too-serious defect only because recently we heard of such a painless remedy for it. This is a series of Chinese dinners, served in genuine Chinese style, being given for the benefit of the American Bureau for Medical Aid to China.

Arrangements are made through Mrs. Farn B. Chu, whose address is 47 Mott Street (WOrth 2-5858). You meet, around seven, probably, at the restaurant designated—most of the dinners so far have been given at the Port Arthur. You and your friends have your own table, of course. The menu is planned by Mrs. Chu, and it doesn't, by any means, depend on those pseudo-Chinese culinary clichés—chop-suey and chow-mein. On the contrary, you'll be introduced to

VOGUE COVERS THE TOWN

dishes like bird's-nest soup, whole roast duck with chopped nuts, fried squab, lobster with egg sauce, preserved kumquats, and rice-cakes. The price is about two dollars a plate.

Curry favoured

Up at 117 East Sixtieth Street is the East India Curry Shop, whose kitchen is presided over by a snowy-turbaned chef well-versed in the curries of India, Burma, and Ceylon; and by a boy from the Bahamas, where curries are also a dish of the people. The shop is run by two women, one of whom has lived and travelled in India for fifteen years, while the other has been for an even longer time in New York's restaurant business.

The result is a number of good curried dishes that people who have lived in India especially appreciate—curried chicken, lamb, pork, veal, crabmeat, and a dry curry for those who know. The dry curries of India are especially a novelty—served at the buffet, in golden-yellow rice rings, with *poppadums* on the side—paper-thin crisps made of rice and soya flour. The curry is, without question, authentically good. It inspired us to do a bit of research:

It seems that the union of as few as two spices could be a sort of embryonic curry. Often, however, as many as fifteen are combined. The spices used, and the proportions of each are what make it (like a cocktail) a magnificent or a sorry thing. In India, hostesses have blossomed to fame on the merits of their curries.

To relieve the spiciness of the entrée, the menu at the East India Shop offers a green salad that really *is* a green salad; an uncloying dessert of fruit salad; and coffee—or more suitably, a fine Darjeeling tea. This is served at tea-time, as well, with English muffins and guava jelly, or sandwiches of curry mixed with cream-cheese. *Avanti!* lovers of curry.

Town gossip



For those maids'-nights-out when you don't feel like exerting yourself to feed the hungry mouths, the Caprice Room of the Weylin offers a fine dinner for only about a dollar and a half—a chance to cater to your indolence, without extravagance. . . .

. . . . The Tower Theatre at Beekman Tower is experimenting with Sunday evening theatre as it's done in London at the Gate Theatre. The second of their two Sunday-night performances will take place on April 24—a comedy called "Worse Things Happen at Sea," by Keith Winter, who wrote the "Shining Hour." The Tower Theatre is a private membership Theatre Club, directed by Mr. Leighton Rollins of the John Drew Theatre in Easthampton. . . .

. . . . The Sert Room of the Waldorf-Astoria will have its spring opening on Saturday, April 16, with Leo Reisman's orchestra, Eve Symington, and Xavier Cugat's Tango-Rhumba Band. . . .

. . . . If you're a Gilbert and Sullivan enthusiast, you'll want to know of the performances of "H.M.S. Pinafore" and "Trial by Jury" to be given by the Blue Hill Troupe at the Heckscher Theatre. The Blue Hill Troupe is a capable and amusing amateur group which began when some New Yorkers who were spending a summer at Blue Hill, Maine, decided to put on "H.M.S. Pinafore" just for fun. Now, they give Gilbert and Sullivan operettas annually at the Heckscher Theatre for charity, a different charity being chosen every year. This year's performances are on April 27, 28, and 29; and they'll be given for the benefit of the Association for the Aid of Crippled Children. . . .

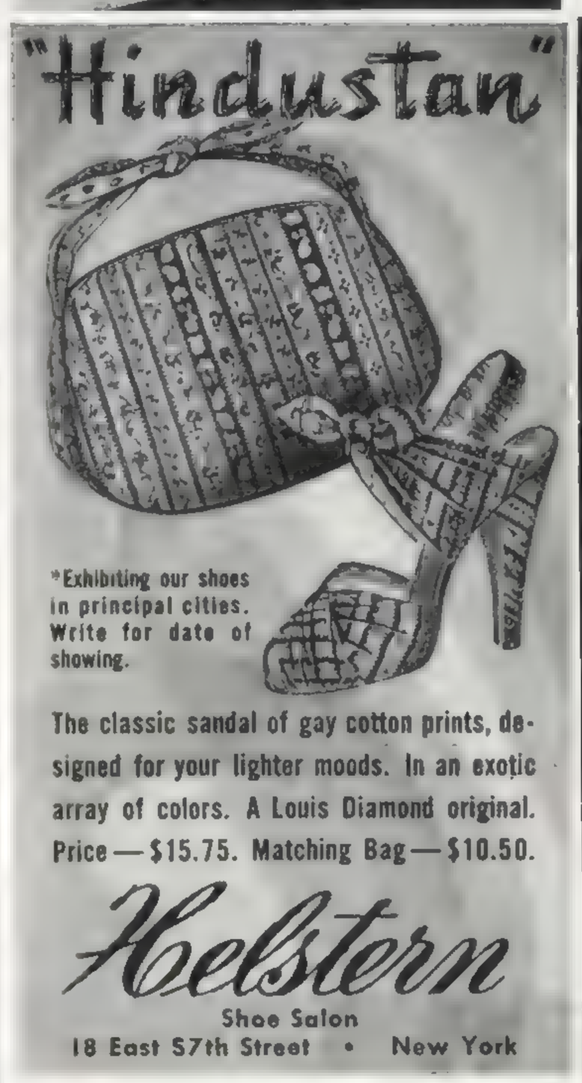
. . . . And always, one of the eternal signs of spring is Ringling Brothers' Barnum and Bailey Circus at Madison Square Garden. This year it's to be from April 8 to May 1, with new stunts, high-jinks, and capers being cut, along with all the traditional fun. . . .

. . . . After you've seen the circus, go up to the Museum of the City of New York, Fifth Avenue at One Hundred and Fourth Street, where there's an exhibition called "The Circus"—Noah's Ark to New York. It begins on April 20, and includes all kinds of memorabilia of people who have been in the circus. Another exhibit, which is already open, consists of two complete rooms taken from the New York home of the late John D. Rockefeller. . . .

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SOCIETY

BIRTHS

NEW YORK

Adams—On March 11, to Mr. and Mrs. Charles C. Adams, junior (Wilhelmina J. Fender), a son, Charles C. Adams, third.

Blanc—On March 9, to Mr. and Mrs. W. Peters Blanc (Patricia G. Davis), a son.

Brown—On March 8, to Mr. and Mrs. John Nicholas Brown (Anne S. Kinsolving), a daughter.

Bullock—On March 13, to Mr. and Mrs. Hugh Bullock (Marie Leontine Graves), a daughter, Fair Bullock.

Foster—On February 13, to Mr. and Mrs. David Scott Foster (Constance E. Titus), of Trenton, New Jersey, a son, Howard Crosby Foster, second.

Froment—On March 9, to Mr. and Mrs. Frank Livingston Froment, second (Elizabeth C. McAlpin), of Madison, New Jersey, a daughter.

Gordon—On March 5, to Mr. and Mrs. Thurlow Marshall Gordon, junior (Miriam T. Neftel), a daughter.

Hardie—On March 1, to Mr. and Mrs. William Huger Hardie (Jessie E. Hendrick), of New York and Cranford, New Jersey, a son.

Kane—On March 10, to Mr. and Mrs. R. Keith Kane (Amanda S. Bryan), a daughter.

Stilson—On March 8, to Mr. and Mrs. Colby Stilson (Dorothy Welles), a daughter.

Van Santvoord—On March 6, to Mr. and Mrs. Alexander Seymour Van Santvoord (Wilma W. Luyster), of Glen Cove, Long Island, a son, Peter Luyster Van Santvoord.

Wilson—On March 10, in White Plains, New York, to Mr. and Mrs. Edward Devoll Wilson (Evelyn M. Connell), of Mamaroneck, New York, a daughter, Caroline Rich Wilson.

BALTIMORE

Fitzhugh—On February 11, to Mr. and Mrs. Robert Tyson Fitzhugh (Dorothy West), a daughter, Lucy Tyson Fitzhugh.

ELIZABETH

Burks—On February 28, to Mr. and Mrs. Harry Gray Burks, junior (Catherine Parnelle), a son, Robert Watts Burks.

Halsey—On March 7, to Mr. and Mrs. Frederick Kempshall Halsey (Janet Graeme Carroll), a daughter, Rosalie Randolph Halsey.

Hewitt—On March 6, to Mr. and Mrs. Edward Cooper Hewitt (Julie Gulon George), a son, Edward Cooper Hewitt, junior.

KANSAS CITY

Findlay—On December 4, to Mr. and Mrs. David Beals Findlay (Harriet Jones), a son, Harry Peter Findlay.

Goodwin—On November 26, to Mr. and Mrs. John Herndon Goodwin (Nancy Patricia Crowe), a son, John Herndon Goodwin, third.

Hicks—On December 24, to Mr. and Mrs. Charles Hicks (Virginia Chisholm), a daughter, Susan Reeve Hicks.

BIRTHS

Wyly—On November 15, to Mr. and Mrs. William James Wyly (Dorothy Cox), a son, William James Wyly, third.

LAKE FOREST

Easter—On January 3, to Mr. and Mrs. Donald Woodward Easter (Virginia Follett), a son, Donald Woodward Easter, junior.

SAINT JOSEPH

Burnham—On February 1, to Mr. and Mrs. Gilbert Burnham (Frances Beasley), a son, Monty Beasley Burnham.

Smith—On February 24, to Mr. and Mrs. Francis Smith (Betty Douglas), a daughter, Catherine Morris Smith.

Strop—On February 19, to Mr. and Mrs. Clarence G. Strop (Harriet Owen), a son, William Herbert Strop.

SIOUX CITY

Fennell—On February 11, to Mr. and Mrs. Joseph B. Fennell (Helen Beaty), a daughter, Mary Helen Fennell.

Klopstad—On February 2, to Mr. and Mrs. John B. Klopstad (Dorothy Ingersoll), a daughter, Carolyn Klopstad.

Knott—On February 2, to Dr. Peirce Darlington Knott and Mrs. Knott (Elizabeth Milchrist), a son, Peirce Darlington Knott, junior.

Magoun—On December 20, to Mr. and Mrs. George Magoun (Georgia Head), a daughter, Ann Magoun.

TORRINGTON, CONNECTICUT

Ellis—On November 30, to Mr. and Mrs. Harry Ellis, junior (Elisabeth Morton Thomson), a daughter, Content Standish Ellis.

ENGAGEMENTS

NEW YORK

Colloredo-Mannsfeld—von Meister—Countess Eleanora Colloredo-Mannsfeld, daughter of Count and Countess Ferdinand Colloredo-Mannsfeld, to Mr. Frederick W. von Meister, son of the late Dr. Wilhelm von Meister and Mrs. Leila von Meister, of Geneva, Switzerland, and New York.

Dickerman-Brown—Miss Honour Redington Dickerman, daughter of Mr. and Mrs. William Carter Dickerman, of New York and Easthampton, Long Island, to Mr. James Oliver Brown, of New York, son of Mr. William E. Brown, of Rochester, Pennsylvania.

Dominick-Wilson—Miss Lucy Wilcox Dominick, daughter of Mr. and Mrs. George F. Dominick, of Greenwich, Connecticut, to Mr. John Rodney Wilson, son of the late Oliver T. Wilson and Mrs. Wilson, of Lake Forest, Illinois.

Lathrop-Ryan—Miss Valerie Lathrop, niece of Mr. and Mrs. Charles R. Potter, to Mr. Bennett Y. Ryan, son of Mr. and Mrs. William J. Ryan.

Rousmaniere-Storrs—Miss Frances Hall Rousmaniere, daughter of Mr. and Mrs. John E. Rousmaniere, to Mr. Richard Salter Storrs, junior, son of Mr. Richard Salter Storrs, of Orange, New Jersey.

Trimble-Revedin—Miss Margaret Randolph Trimble, daughter of the late Richard Trimble and Mrs. Trimble, to Count Giovanni Revedin, son of the Marchese and Marchesa di San Martino Revedin, of Rome, Italy.

Trowbridge-Rafferty—Miss Barbara Joan Trowbridge, daughter of Mr. and Mrs. Arthur L. Trowbridge, of New York and Noroton, Connecticut, to Mr. Kevin G. Rafferty, son of Mr. and Mrs. Charles D. Rafferty, of Greenwich, Connecticut, and Fishers Island, New York.

BALTIMORE

Maynard-Perkins—Miss Kathleen Elizabeth Maynard, daughter of Mr. and Mrs. Herbert Maynard, of Baltimore, Maryland, to Mr. C. Marvin Perkins, of Providence, Rhode Island, son of the late Frederick H. Perkins and Mrs. Perkins.

CINCINNATI

Burlingham-Lea—Miss Ethel Burlingham, daughter of Mr. and Mrs. William Burlingham, to Mr. Churchill Pauly Lea, son of Mrs. Christopher Urwick and Mr. Charles E. Lea.

Hermann-Kidd—Miss Mary Jane Hermann, daughter of Mr. and Mrs. John C. Hermann, of Fort Mitchell, Kentucky, to Mr. David Kidd, son of Mr. and Mrs. John Kidd.

Hoppe-Briggs—Miss Elizabeth Jacqueline Hoppe, daughter of the late Dr. and Mrs. Henry H. Hoppe, to Mr. Philip Gardiner Briggs, son of Mrs. Doris Mather Briggs and Mr. George Briggs, of Providence, Rhode Island.

Price-Gillespie—Miss Jean Price, daughter of Mr. and Mrs. Victor Taylor Price, to Mr. Robert Miner Gillespie, son of Mr. and Mrs. William F. Gillespie, of Shippan Point, Stamford, Connecticut.

SOCIETY

ENGAGEMENTS

CLEVELAND

Blossom-Crawford—Miss Beryl Jane Blossom, daughter of Mr. and Mrs. John T. Blossom, to Mr. Willard J. Crawford, third, son of Mr. and Mrs. Willard J. Crawford, junior.

Crawford-Enos—Miss Nancy Crawford, daughter of Mr. and Mrs. Willard J. Crawford, junior, to Mr. George E. Enos, son of Mr. and Mrs. George A. Enos.

Narten-Thomas—Miss Carol Narten, daughter of Mr. and Mrs. Lyman F. Narten, to Mr. Allen Thomas, son of Dr. J. J. Thomas and Mrs. Thomas.

Shiverick-Hall—Miss Jane Bancroft Shiverick, daughter of the late Asa Shiverick and Mrs. Shiverick, to Mr. John Manning Hall, son of Mr. and Mrs. John L. Hall, of Boston, Massachusetts.

Vilas-Pease—Miss Anne Vilas, daughter of Mr. and Mrs. Malcolm B. Vilas, to Mr. Fred A. Pease, junior, son of Mr. and Mrs. Fred A. Pease.

LYNCHBURG

Davis-Dandridge—Miss Anne Davis, daughter of Mr. and Mrs. Horatio Minor Davis, to Mr. Edmund Pendleton Dandridge, junior, of Baltimore, Maryland, son of the Reverend Dr. Edmund Pendleton Dandridge and Mrs. Dandridge, of Nashville, Tennessee.

West-Morrison—Miss Margaret Macon West, daughter of Mr. and Mrs. John Francis West, to Mr. Robert Dabney Morrison, son of Dr. James Morrison and Mrs. Morrison.

MEMPHIS

Chapman-Hollister—Miss Frances Lathrop Chapman, daughter of Mr. and Mrs. William Burr Chapman, to Mr. John R. Hollister, of Beverly, Massachusetts, son of Mr. Raymond A. Hollister.

NEW JERSEY

Scott-Trull—Miss Sarah Elizabeth Scott, daughter of Mr. and Mrs. Charles J. Scott, to Mr. George Irvine Trull, son of the Reverend George Harvey Trull and Mrs. Trull.

NEW ORLEANS

Butler-Bayon—Miss Ormonde Butler, daughter of Mr. and Mrs. James Pierce Butler, of New Orleans, Louisiana, and New York, to Dr. Philip Joseph Bayon, son of the late Dr. John Henry Bayon and Mrs. Bayon.

PHILADELPHIA

Knight-Moore—Miss Josephine Knight, daughter of Mrs. Joseph S. Knight, of Haverford, Pennsylvania, to Mr. Donald Campbell Moore, son of Mr. and Mrs. Foster C. Moore, of Chestnut Hill, Pennsylvania.

Munn-Baker—Miss Frances Drexel Munn, daughter of Mr. Charles A. Munn, of Philadelphia, Pennsylvania, and Palm Beach, Florida, and of Mrs. A. Jacques Allez, of Philadelphia and Paris, France, to Mr. George F. Baker, son of the late George F. Baker and Mrs. Baker, of New York and Locust Valley, Long Island.

TROY

Frear-Church—Miss Anna Frances Frear, daughter of Mr. and Mrs. Charles Wright Frear, of Troy, New York, to Lieutenant William Campbell Gibson Church, U. S. N., son of Captain Albert T. Church, U. S. N., and Mrs. Church.

WATERBURY

Gregg-Gaw—Miss Elise Pumpelly Gregg, daughter of the Reverend Dr. James E. Gregg and Mrs. Gregg, to Dr. Emil Allen Gaw, of Columbus, Ohio, son of Mrs. Esther A. Gaw.

Holcomb-Anderson—Miss Nancy Holcomb, daughter of Mr. and Mrs. Frederick Wainwright Holcomb, of Waterbury, Connecticut, and Fishers Island, New York, to Mr. Ernest Arthur Anderson, junior, son of Mr. and Mrs. Ernest Arthur Anderson.

WEDDINGS

NEW YORK

Adams-Cross—On January 30, Mr. John T. Adams, son of Mr. and Mrs. William Adams, of Lawrence, Long Island, and Mrs. M. Moore Cross, daughter of Mrs. Charles D. Draper and Mr. Edward S. Moore.

Carroll-Brown—On February 15, Mr. John Scudder Carroll and Mrs. Charles H. Brown, daughter of the late Charles A. Gerlach and Mrs. Gerlach.

Hare-Wilson—On March 12, Mr. David Meredith Hare and Miss Susanna Wilson, daughter of Mr. and Mrs. Paul Caldwell Wilson.

BALTIMORE

Griffin-Conley—On January 22, Mr. Richard Bulen Griffin, of Washington, D. C., son of Mrs. Paul H. Bastedo and the late George F. Griffin, and Miss Victoire Baughman Conley, daughter of Dr. Charles H. Conley and Mrs. Conley, of "Guilford," Frederick, Maryland.

CINCINNATI

Snell-Maynard—On March 12, in the Madison Avenue Presbyterian Church, New York, Mr. H. William Snell, of Amber, Pennsylvania, son of Mrs. George C. Klauder, of Penllyn, Pennsylvania, and of the late Harry C. Snell, and Miss Carolyn Maynard, daughter of Mrs. Andrew Alfred Woods, of Cincinnati, Ohio, and of the late James Maynard.

CLEVELAND

Rouge-Stanley—On December 25, Mr. Eugene Phillip Rouge, of Elyria, Ohio, son of Mr. and Mrs. Frank M. Rouge, of Cleveland, Ohio, and Miss Jane Stanley, daughter of Mr. and Mrs. Welles K. Stanley.

Sichel-Eaton—On December 11, Mr. Herbert M. Sichel, son of Mrs. Herbert N. Sichel, of London, England, and Miss Margaret Adams Eaton, daughter of Mr. and Mrs. Joseph Oriel Eaton.

DENVER

Evans-Humphreys—On January 3, Mr. John Evans, junior, and Miss Alice Humphreys, daughter of Mr. and Mrs. Ira Boyd Humphreys.

DULUTH

Bradley-Manley—On December 29, Mr. Jesse Duncan Bradley, son of Mr. and Mrs. Jesse A. Bradley, and Miss Mary Alice Manley, daughter of Dr. James R. Manley and Mrs. Manley.

FALL RIVER

Hosmer-Hoffenreffer—On March 19, Mr. Philip Bacon Hosmer, junior, and Miss Harriet Frances Hoffenreffer.

Katzenbach-Brayton—On January 22, Mr. Worthington Whittredge Katzenbach, of New Canaan, Connecticut, and Miss Mary Elizabeth Brayton, of Fall River, Massachusetts.

Mann-Batchelder—On March 10, Mr. Billings Leland Mann and Miss Barbara Batchelder.

MEMPHIS

Wesson-Overton—On January 1, Mr. Frank Lee Wesson, of Wilson, Arkansas, son of Mr. and Mrs. Frank H. Wesson, of Springfield, Massachusetts, and Miss Virginia Mathilde Overton, daughter of Mrs. William Thompson Overton.

NAUGATUCK

Pierson-Wigmore—On December 11, Mr. Merlin Alling Pierson, son of the late Alling Pierson and Mrs. Pierson, and Miss Janice Benham Wigmore, daughter of the late George Thomas Wigmore and Mrs. Wigmore.

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WITH THIS RING

By Evelyn Jaffray

MANY brides may be interested in knowing something of the origins of the wedding-ring—that little manacle of matrimony (however coveted) which makes the wearer a wife—but does not change the husband in the eyes of other women!

Originally, the betrothal ring, set with a signet and sometimes with a small key, was used for the wedding ceremony, as well, for, at that moment, the gentle spouse was duly authorized to seal up the household goods of her newly acquired husband. Thenceforth, she wore the ring on her finger—perhaps to let people know of her office in life; or perhaps just to keep it handy. But when the bridegroom pronounced the words "With all my worldly goods I thee endow," he meant just that.

How the engagement and wedding rings are worn is, of course, no longer a matter of personal whim. They are expected to go on the famous fourth finger. Just why this finger is not quite clear, but the practice has been traced to a good old pagan custom. A Latin writer had it from an Egyptian priest that the reason lay in the presence of a special nerve or vein that runs from that finger on the left hand straight to the heart. As the convention persisted in the Christian world, the choice of the fourth finger was sometimes explained by the ceremony of the priest's touching three fingers of the bride's hand successively (symbolizing the Trinity) and placing the ring on the finger last touched.

However, brides throughout history have tried wearing the ring in a variety of ways. During the reign of George IV. of England, the wedding-ring was so large that it was worn on the thumb for comfort, although (Continued on page 64)





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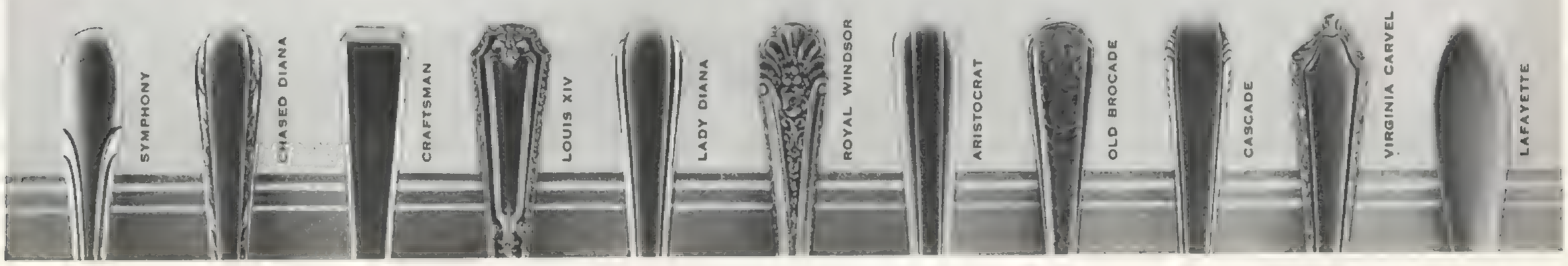
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WITH THIS RING

(Continued from page 62) placed on the fourth finger in the wedding ceremony. Certain Hindu women (but not for comfort!) wear rings of unusual shape on the great toe of the left foot to indicate their married status. Marie de Medici, in a painting by Rubens, is shown with her betrothal ring on the index-finger of the right hand, where it was occasionally worn.

Possibly the first people to use betrothal rings at all were the Hebrews; their rings of massive gold were often too large for the hand. Aspiring young Romans offered the objects of their affections plain iron rings, sometimes set with lodestones —pledges of lasting devotion and frugality. About the time of Pliny, the custom of giving the betrothed two rings—one of iron for the house, and one of gold to wear in public—became popular. The engagement ring was not customarily set with a diamond until the royal ladies in the fifteenth century expressed a preference for that particular stone.

About the fifteenth century, the Greeks inaugurated the two-ring ceremony, which some brides follow to-day. The groom gave the bride an iron ring, symbolic of masculine force, and she, in turn, gave him a ring of gold, indicative of the less hardy, but more pure feminine character.

The bestowal of the Earnest money, as described in the Prayer-Book of Edward VI., is—fortunately for the groom of to-day—no longer practised. After the words "With this ring I thee wed," the groom added, "This gold and silver I give thee"—and clapped a fat purse into the bride's outstretched hands.

In some countries, a ring has not always been the symbol of devotion. On the Isle of Man, there was once a law providing that if man seduced maid she was to receive a sword, a rope,



YOU ARE PART

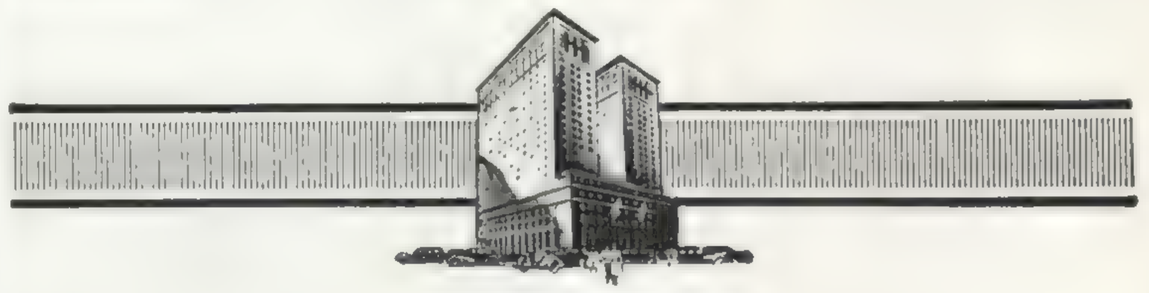
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WITH THIS RING

and a ring—signifying that she might take her revenge by having him beheaded, hanged, or wedded to her.

In thirteenth-century England, if a marriage was "for obvious reasons," a "rush ring" or ring of straw was used in the ceremony. Among the Chinese, the finger-ring was never very popular. The primitive court etiquette of the land decreed, however, that the Emperor's beloved of the moment should wear at court a silver ring. If in token thereof, she produced an heir, she was rewarded with a gold ring to wear on her left hand.

Inscribing the wedding or engagement ring with some sentiment or bit of poetry has been popular for a long time. A Greek betrothal ring, bearing the single word "Honey" in Greek, is in the British Museum. Even Henry VIII. dug up a sentiment to inscribe on the ring he sent to Anne of Cleves, his fourth wife. "God send me well to kepe," wrote the inspired king on seeing her portrait by Hans Holbein, now in the Louvre.

Some were more ingenuous than Henry. When Lady Cathcard was wedded, in 1713, to her fourth husband, Hugh Maguire, she had inscribed on her ring, "If I survive, I will have five." And a certain Englishman entering the bonds of matrimony about a century earlier was prompted to boast, "Juliar is mine own peculiar." Whether "Juliar" liked the sentiment is questionable, since "peculiar" derives its meaning from the Latin word *peculium*, or private property!

"A circular instrument placed upon the noses of hogs, and the fingers of women, to restrain them and bring them into subjection" was the great Dr. Johnson's definition of a ring in his dictionary. Certainly *The Mysteries of Love and Eloquence, or the Arts of Wooing and Complimenting*, which appeared in 1658, bears out the same idea and would cause national mobilization for war on the opposite sex if it appeared in 1938. Truth may be more noble than tenderness, but listen to these sweet morsels:

Thou wert not handsome, wise, but rich;
'Twas that which did my eyes bewitch.

Against thou goest, I will provide another.

In loving thee, I love myself.

Love him who gave thee this ring of gold,
'Tis he must kiss thee when thou art old.

Just a word about superstitions. It is advisable for the young bride to choose carefully her favourite superstition. If she lives in fear that the loss of the bridal ring is an ill-omen, she must remember that the superstition arose because the ring, when lost, frequently was lost to a lover, or presumed to be so by the jealous husband. And if she will not draw off the ring "Till death do us part," she should recall that not the ring, but the provider of it was meant originally.



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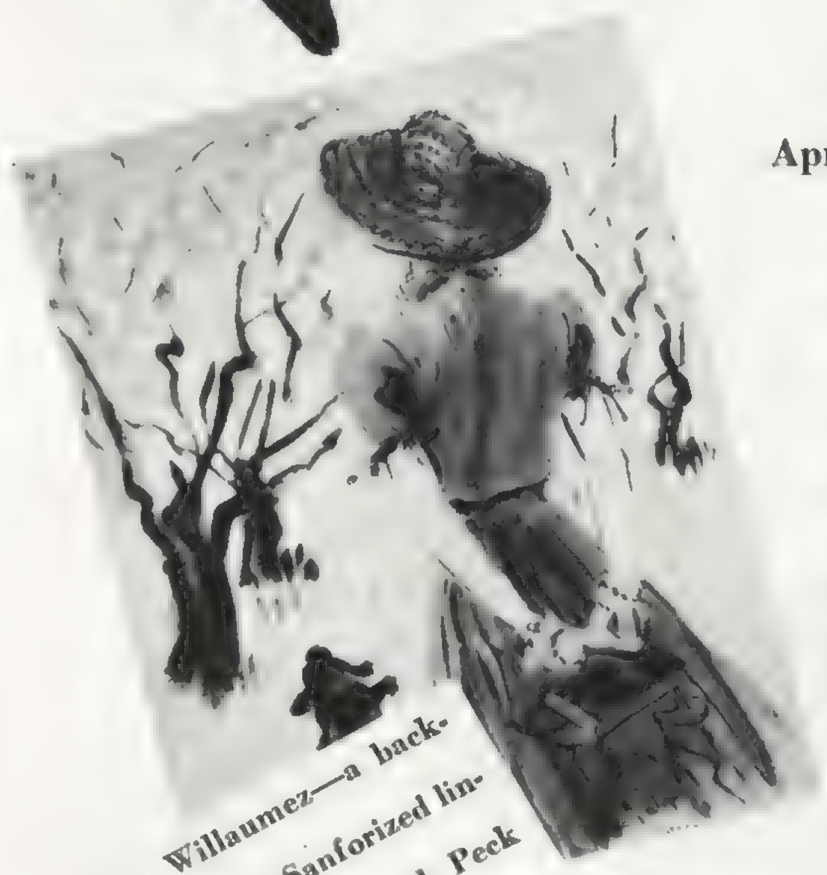
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VOGUE

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Sketched by Willaumez—a back-to-the-land dress of Sanforized linen mixture, Talon fastened. Peck and Peck; I. Magnin, California. Hat, Sally Victor; and I. Magnin

April 15, 1938

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A WHO CARES about April showers when there are so many smart, new things to wear in the rain . . . and when there's *summer sunshine* in every glass of Heinz Tomato Juice? Have a sip! Mmmm . . . You'll revel in the rich, refreshing tang — the fresh tomato taste that tells you unmistakably it's *Heinz!*

B LET IT RAIN! Let it pour! A chilled glass of Heinz Tomato Juice at breakfast launches your day with a bright beginning – puts spring in your step and a song in your heart. It's fresh as dew, invigorating as a gentle sprinkle of raindrops in one's face . . .

C UNDER THIS UMBRELLA you see that babied "Aristocrat" of the vegetable kingdom—Heinz pedigreed tomato. From seed-time to harvest-time, his is a pampered life! Heinz fusses over the entire crop that's raised for Heinz Tomato Juice. Special crossbred seedlings are reared in Heinz greenhouses till they can be transplanted to the fields. Then solicitous farmers supervise their growth—pick them at perfection's peak and hustle them off to Heinz kitchens to be pressed. Have you a supply of Heinz Tomato Juice stocked up for a rainy day?



VOGUE'S-EYE VIEW IS PINNED ON. . . .

..HATPINS, such as these, which are again stabbing sailors as in the old days.

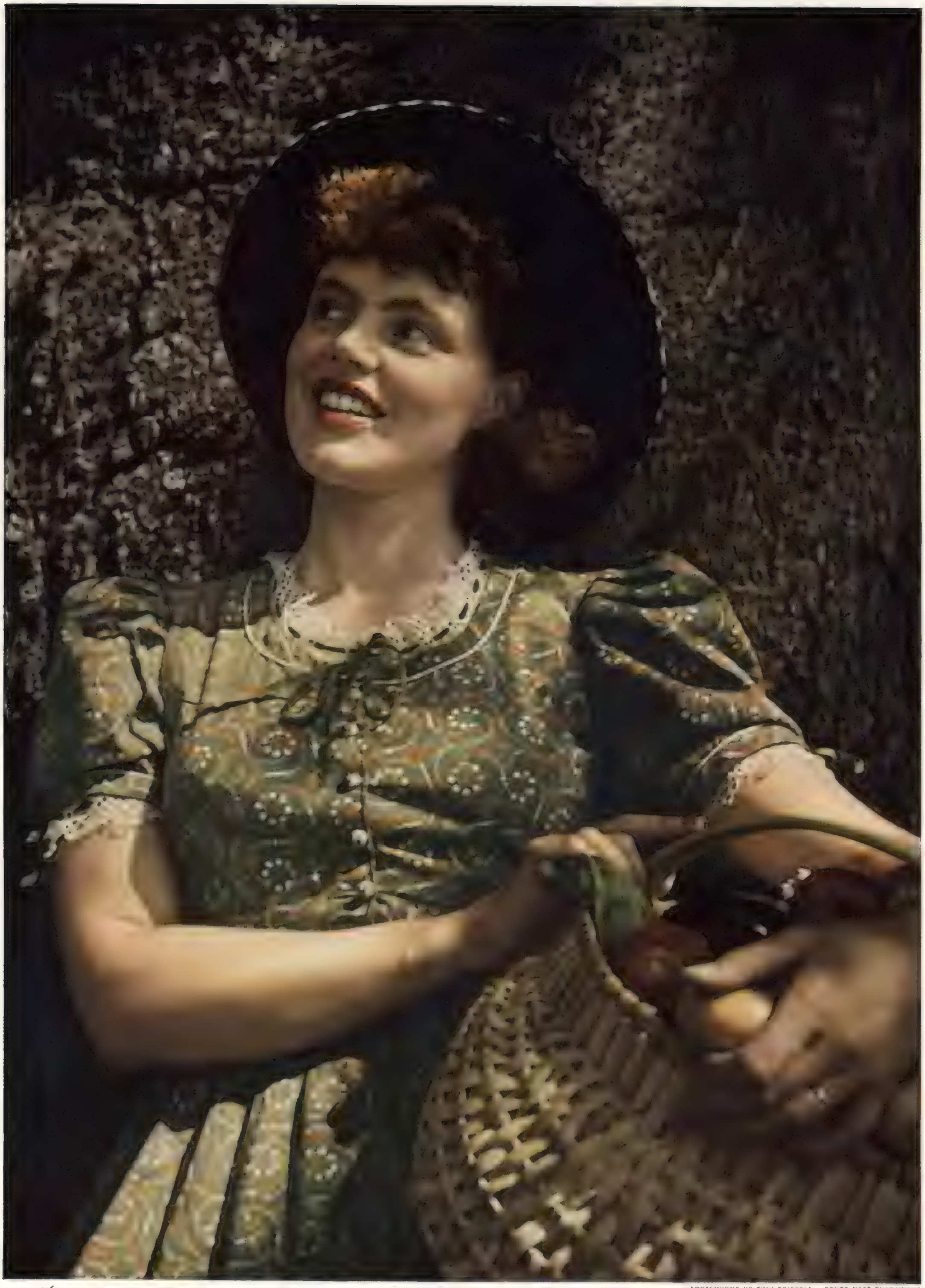
..on stick-pins, the jewelled ones your grandfather stuck in his tie, the heads of which are now being soldered helter-skelter on large gold plaques and hung from bracelets.

..on the fleet of sailor-hats in town—there's even a Gibson-girl sailor of white tulle for a bride to wear with a wedding-veil.

..on crinoline-skirted wedding-dresses; on pink flowers for brides in blue.

..on the new knee-length, peasant-full dresses for the country; wooden-soled sabots for gardeners; corduroy frontier pants for farmers.

..on the new harlequin *décor*, which means every chair in a different colour; on dappled grey-and-white leather upholstery; the new decorating shade, *risorgimento* blue; the huge ten-seater Victorian sofas; and pink bath-towels—all of which are pinned down in this issue.



KODACHROME BY TONI FRISSELL • CONDE NAST ENGRAVINGS

Mrs. George R. Fearing, Junior

Più lento

A plea for a retarded tempo of living—by Paul Hyde Bonner

THEY stood by the great camellia bush, breathing deeply of the heady perfume and looking out over the fields that stretched away, level and sedate, on either side of the avenue of live-oaks. Beyond the red earth of new plough was a band of vivid green where a velvet carpet of young oats was growing. The horizon was an endless pink glow of peach blossoms. Two mourning doves dipped above their heads and swung away over the fields in a curving, haphazard flight.

Both women were of the same age and the same height, both wore tweed skirts and silk blouses (the soft, windless air was too warm for jackets), but there was no other similarity between them. In all other respects they were very different, for one had calm, steady blue eyes, a fair untroubled skin, and a fine mouth that turned up a little at the corners; while the other's eyes were dark, beady, and restless, a multitude of little lines showed through her make-up, and her mouth had a petulant curve. One was the hostess, the other the guest. The fields were South Carolina.

"Why, my dear, I never smelled anything like them!" said the guest. "Those I get in New York have no smell at all. They're just too wonderful for words! And a whole bush of them! Right on your door-step!"

"They are glorious, aren't they," agreed the hostess. "It's these camellias, the peaches there in the distance, and the dogs, and—listen!..." Far away, a Negress was singing to the syncopated accompaniment of a child's banging on a tin pan. "And that music, that makes one feel that there is some benefit in living."

"It's all so charming," said the guest, "so peaceful. I can see why you like it, all right. But, dear, don't you get just a little fed up once in a while? Don't you sometimes long for the old excitement?"

"My only longing," said the hostess, "is for Toscanini to play at eight, instead of ten, so I won't have to struggle quite so hard to keep awake on Saturday nights."

I do not recount this little fable in the bitter manner of Mr. Odets, to point deep faults in the structure of capitalism. The point is that one of the characters may have stocks and bonds, and one may have land and livestock. The guest is not the villain in the fable. She and people like her are, to me at least, only objects of a vast pity, in that they are pathological examples of urban restlessness, caught off their guard in unflattering contrast to examples of rural composure.

Opposite page: Mrs. Fearing spends half her time in the country outside Boston; half in the mountains near Kitzbühel, with her three children. There she picks up unusual cottons for the summer clothes which she designs herself—such as that dirndl edged with coarse peasant lace

In their own setting, they would doubtless have the assurance of success—of people who have conquered everything but Time. *That* has defeated them. They can not cope with it. They can never catch up with it. And the tragedy is that they are convinced that the haven of escape towards which they are forever madly rushing lies in the bosom of Time. It is pathetic because they do not realize that the thing they are trying so desperately to get is the very thing they fear and dodge.

Time is not motion, not progress nor retrogression, not ascent nor descent. Time is not the quick passing of endless little pictures on a strip of celluloid, nor is it the kaleidoscope of traffic seen through a shop-window. Time, if it is anything beyond a mathematical symbol, is a static subjectivity that occurs within the mind. It is contemplation. It is ordered thought. It is self-knowledge. And its child is Tolerance.

When a foreigner says of an American city that its tempo is exhilarating, we are pleased and flattered. We like to think of speed as a national characteristic. Phrases such as "I was rushed to death," "I never have a moment to myself," "I was on the go the whole time," are used to excite admiration, not pity. Accomplishment in the art of living is measured by the number of gregarious moments achieved within the space of a day. To be at home alone is the mark of failure. A woman rushes into the Colony a half-hour late for lunch and breathlessly tells her friend, "My dear, you can't imagine what a whirl I've been in!" A man totters up to the bar at his club and says, "I need a double Martini after that day down-town!"

Both statements are boasts, both are designed to create the impression that the speaker is wrecking his or her constitution by a reckless use of high gear. They are proud of their mad rush. They expect congratulations and a recognition of their ability to live in the approved manner. These people may be accepted, they may be trusted to act quickly and correctly—that is, never to complete a sentence, never to arrive on time. (Continued on page 166)



TONI FRISSELL

Left: Mrs. Horatio Seymour Shonnard, in blue jeans and a huge straw sunshade, finds life in a slower tempo on an old Southern plantation, "Harrietta," fifty miles from Charleston

Right: Standing on the steps of the plantation house, Mrs. Shonnard listens to the singing of her coloured people, who have turned out for the occasion in festive ginghams and bandannas





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MADEMOISELLE EVE CURIE

By André Maurois

HORST



NEITHER JEWELS NOR FLOWERS BREAK THE AUSTERITY OF HER SCHIAPARELLI DRESS

IF any one had asked me, three or four years ago, "Who is Eve Curie?", I should probably have answered more or less like this: "Eve Curie is a very beautiful young woman, one of the most beautiful in Paris. She has a famous name, that of two illustrious scientists; and she bears it with a great deal of grace and modesty. It would be difficult to say much about her, because she is, and wishes to be—in spite of her beauty—in the background, almost unperceived.

"She dresses with perfect taste, always very quietly, almost always in black. She talks very little, but the few words that she says are worth listening to, and her lovely voice combines softness with a curious firmness. Her face is calm and grave; her regular features bear the imprint of serenity; and yet...and yet you ask yourself if this appearance of serenity and this sincere modesty do not hide some sadness, some self-doubt, some unconscious need for expression. Behind the face of a Minerva, you sometimes see the soul of a mortal. In the group in which we live, made up of French writers and artists, she often seems remote, in spite of our mutual affection. To sum up, she is accomplished, attractive, distant, and mysterious."

Yes, that is undoubtedly what I should have said about Eve Curie at that time, when I knew her only rather distantly. One day, about three years ago, she said to me: "I want to ask your advice. Some American publishers are urging me to write a life of my mother—an idea that has often occurred to me before. I don't know whether I am capable of doing it.... If I could, it is a work I should love. I have so much material on hand: her letters, her diary, my memories. And it seems to me that everything that is said about her is so far from the reality. If I don't write this book, it is certain that others will. Will they write it as I should wish it to be written? I am afraid not...I am tempted, and, at the same time, I am frightened."

"Did you really know your mother, in your childhood?" I asked.

"No, not in my childhood. My mother was terribly occupied by her work and her lectures; my father had just died, and she had to carry a crushing load. It was not until my adolescence, and towards the end of her life, that an intimacy grew up between us which enabled me to understand the grandeur, and the simplicity, of her character."

"Then you admire your heroine as much as you love her?"

"Yes, that is true."

"Then," I told her, "start to work."

Two years later, Eve Curie showed me her finished manuscript. I had expected much; I found even more. Not only was the book well constructed and well written, without undue emphasis and with that quiet and unassuming perfection so characteristic of its author, but the story of the book was passionately absorbing. This adventure of a young Polish student, flying from her subjected country, marrying a young French scholar, embarking with him, in spite of poverty, on the conquest of one of the strangest and most carefully hidden secrets of Nature, and revolutionizing modern physics in spite of tremendous obstacles...this is like a fairy-tale.

From the first reading of the manuscript, I was certain of the popularity of the book. We all need, in our daily fight against a hostile universe, to reassure ourselves with the spectacle of the victory of the brave. Nothing touches the average reader (and he is the real reading public) more than the success of a happy couple, achieved through difficulty and courage.

In ancient tales, the Prince and the Princess had to battle against the wicked Queen, against Sorcerers or Dragons. The Curie family had to battle against Administrations, Poverty, Jealousy, and those terrible modern sorcerers—Laws. They had to work in a shed, open to all the winds. Marie Curie, with her own hands, had to toil at interminable and scientific cooking, to extract, from several tons of minerals, a decigram of precious radium.

It was a long and hard fight, and sometimes Pierre Curie despaired; but the ardent Polish woman who must have had, I think, the same strangely strong face as her daughter, held on tenaciously, and the victory was won. Their opposing sorcerers were overthrown, suddenly, as if a fairy wand had been waved over their heads. After all the struggles, all the reverses, came glory—of the purest kind.

The beautiful story, in which happiness and unhappiness are mixed in such human proportions, in which the most tragic destiny lies in wait for the couple at the very moment of their triumph, would alone have been enough to assure the success of the book. (Continued on page 172)



ON HER BEDSIDE TABLE—PICTURES OF HER MOTHER



CORRECTED PROOF OF HER BOOK, "MADAME CURIE"



HER TYPEWRITER NEAR THE WINDOW



HER BOOK—TRANSLATED INTO EVERY LANGUAGE



CONSTANTIN GUYS DRAWINGS ON THE WALL



HER APARTMENT IS AS SIMPLE AS HER CLOTHES



HORST

MADEMOISELLE CURIE INHERITS HER MOTHER'S PASSION FOR WORK

people are talking about. . . .

War around the corner, with people quoting Dorothy Thompson, who has stayed mad at intolerance more consistently than most of us. . . . . The new Elbow Room Club, which is pretty private, and has among its members Alexander Woollcott and the Averell Harrimans—all eager for an after-theatre place with wit presumably bouncing back and forth like a tennis-ball. . . . . Aline Bernstein's book, "The Journey Down," a series of moods, rather than a novel. It is the emotion of some one who is as sensitized to her own emotions as an X-ray plate, and it is the kind of lovely writing that infuriates the sock'em-and-shock'em devotees of O'Farrell, O'Hara, and Cain. . . . . Rushing up to Harlem to see the W. P. A. play, "Haiti," with its lovely costumes and sets. People are going in batches of twenty, and hiring school buses to take them. The Fredric Marches did it first. . . . . Five-suited bridge, that variation of contract, with Eagles as the fifth suit. The Cavendish is sponsoring a rules committee. . . . .

People are talking about. . . . . The Boston Symphony Orchestra, which is now conceded by most musicians to be the best in the country. Serge Koussevitsky has probably more musical curiosity than any other conductor, and his subscribers, whether they like it or not, get plenty of courageous modern works. . . . . "Joseph and His Brothers," the magnificent Thomas Mann book. . . . . "The River," that superb short about the Mississippi, done by Pare Lorentz, with music by Virgil Thompson, who has inserted lovely old hymns into his exciting score. . . . . "Operette," Noel Coward's new musical show in London, all very charming, with costumes of 1906 and music reminiscent of "Bitter Sweet." . . . . Getting a portrait of yourself by Simon Elwes, the English artist who is now painting the portrait of Queen Mary. This winter, he painted, among others, Mrs. Byron C. Foy, Miss Muriel Richards, and Mr. Beverley Bogert. . . . . The new drink—lime-juice and Dubonnet, or lime-juice and Byrrh. . . . . .

People are talking about. . . . . "Chico," the beautifully photographed film of a Mexican boy and his friendship with wild animals. It is charming, boneless, and a little dull, the editors devoting practically fifteen minutes to close-ups of birds. . . . . Crossing the Atlantic this summer by air. . . . . The lack of brilliant musical comedies, choked with song hits. The possibilities of "I Married an Angel," with Zorina, and music by Rodgers and Hart; of "You Never Know," the new Cole Porter show, with Clifton Webb, Lupe Velez, and Libby Holman. (Esmé O'Brien, one of the prettiest of this year's débutantes, is working hard for the Velez part in the road company, if there is a road company.) . . . . John O'Hara's new book, "Road to Heaven," full of bleak shock. . . . . Spring skiing, anywhere that you can get it. . . . . The ballet this summer in Paris. . . . . The Lunts, who have swung over beautifully from whoopsing Grecian lechery in "Amphitryon" to the meandering Russian gloom of "The Sea Gull."



ANTON BRUEHL • CONDÉ NAST ENGRAVINGS

NEW FACES IN THE NIGHT

Here, at a glance, are six of the most salient reasons why New Yorkers stay up late—all new this season, and all imported, one way or another. The new faces (and legs) in the centre came from Texas to grace Billy Rose's Casa Mañana; Maxine Sullivan (lower left) came down from Harlem to swing "Loch Lomond" at the Onyx Club; the rhumba band in the background came from Cuba to La Conga. At the right are the triple-threats of the Ruban Bleu—Elsa Houston, who sings Brazilian folk-songs; Marie Eve, the Swiss diseuse; and Jimmy Daniels, of Harlem via Paris







Some like them wide; some like them narrow—tailored slacks have no set rules
• First: Good wide slacks of cotton; Saks-Fifth Avenue, Chicago and California
• Second: Frontier pants of white corduroy, tight to the ankles. Cowboy shirt of rust Spun Rayon. From Lord and Taylor
• Third: The happy medium in slacks—these are of red cotton. Mesh shirt. Best



Left: How to play tennis—three ways:
• If you like to play in a short skirt—a one-piece dress of white linen. Saks-Fifth Avenue, Chicago and California
• If you like a one-piece play-suit—this is of Spun Rayon. (Skirt not shown.) Best
• If you like shorts and shirt—Jaeger's full tailored shorts of striped red flannel. Lisle shirt. Abercrombie and Fitch





• Above: New slant on gardening; green chintz pyjamas under a flower-catalogue apron. Everfast colours. Lord and Taylor; Neiman-Marcus

• Right: Wear full, flaring skirts in the country—just below knee-length. This one, of pleated cotton, has a broad waistband. White shirt. Lord and Taylor
• A wide elastic belt, wine-and-pink, indents a dress of silk shirting. Jane Engel





• Above, first: Old-fashioned cross-stitching reappears—here, bouquets are cross-stitched on natural linen. Milgrim
• Second: Cut on strictly businesslike lines—a dress of silk shirting. Saks-Fifth Avenue, Chicago and California
• Third: Back-to-the-land dirndl, by Kay Christy—yards of blue-green linen under a brilliant embroidered apron. From Best



• Left: For golf, a three-piece outfit—shorts and skirt of blue-striped grey alpaca; blue silk shirt. Peck and Peck



• Right: A new-looking pyjama-suit; of purple-blue linen, its jacket trimmed with red-and-white print. Bonwit Teller



Flower-coloured linens—perfect for the country—make these fresh-looking dresses
• First: Poppy linen with dotted lines of white saddle-stitching. Find it at Best
• Second: Violet linen with wide pleats and a wine-red belt. From Altman
• Third: Leaf-green linen with yellow and white daisies for buttons; full skirt. Bonwit Teller; I. Magnin, California



Destined for dinner-parties in the country—this black linen dress streaked from shoulders to knees with delirious Moroccan stripes. The scarf falling from the turban shields you from courants d'air. Bergdorf Goodman

Free Country

"THE country" implies a lot of latitude. Latitude in your hours—you can, for instance, sleep till noon or get up before the dew is off the grass. In your activities—you can play a sizzling game of tennis in the sun or read a novel in the shade. Latitude in your clothes—here's a fresh crop of ideas to try.

Try, if you're almost as hipless as your young son, those long, slim flannel shorts (see them on page 85) with only three or four inches of knee showing between them and thick knitted Bavarian socks. Leave your shirt open, and fill in the neck with a brilliant foulard scarf. On your head—a huge flannel hat to match the shorts.

Put an apple-green crêpe shirt over a pair of purple slacks; a brilliant mauve sweater over pale blue sharkskin ones.

Wear short white sweaters (there's one on page 86) with gathered linen skirts, also quite short, in rich earthy colours.

Tie back your hair with cotton tape, or pile it into a net of bright-coloured wool. If you have an ingenuous face, put on a white piqué sunbonnet, like the one on page 84.

Let your sense of humour show up in your shoes—wooden-soled leather clogs, exaggerated rope-soled espadrilles—smartest in black—or, for evening, cork clogs. And whenever your toes show, see that they're pedicured to perfection.

Have, of camel's-hair, a short loose jacket like a little boy's sailor coat, to wear over any dress. Or, at night, a sensational ankle-length coat of camel's-hair, important with gold buttons.

Revel in white—white sharkskin, linen, cotton, wool for day—piqué and chiffon for evening. White alone or with colour.

Touch up your wardrobe with colour—lavender linen day dresses; yellow, orange-rust, or purple accessories with white. At night, larkspur and tulip colours; lavender; off-white.

Tuck a very full chiffon shirt, cut like a man's, into mannish slacks, and wear them to dinner where you're staying.

Put a bright, hand-knitted sweater-bolero—it shouldn't go below your ribs—over a cotton evening dress.

Come down to dinner some evening in an ankle-length cotton or linen shirt-waist dress studded with jewelled buttons.

Dine under country stars with a black or white picture hat shadowing a full, long-sleeved evening dress.

Seal up everything you own—from slacks to evening dresses, from beach-robes to bags, with slide fasteners.

Tie a long scarf around your head like a turban (opposite) with one end forming long scarf drapery to wind around your arms.

Shelter your country evening clothes with a hand-knitted or tweed shawl, or a short, gold-buttoned jacket of vivid checked flannel.

Pack your portables into a huge bright portfolio of suède or patent leather, some fine evening.

Find, on the next six pages (and all through this issue) countless other ideas for the country. Turn the page and read on....


TONI FRISSELL

Amid South Carolina's slow-moving charm—Spanish moss, ambling oxen—Vogue photographed the vanguard of summer clothes. The beige cotton bolero buttons in back, over slacks; Best. Hay hat; John-Frederics. A draw-string gathers the blue-and-white cotton skirt. Blue linen top. Piqué sunbonnet. Lord and Taylor



Flannels and thin wools are smart for summer—they tailor superbly, wrinkle little, and are very cool. Above, first: A two-piece golf dress of white Botany flannel, with a blue belt—note the long sleeves; Best. Second: Magnificently tailored pyjamas of dark grey Forstmann Porosa; blue scarf. Best; I. Magnin, California. Below: Slim long shorts of Hockanum grey flannel. Saks-Fifth Avenue; Chicago; California









TONI FRISSELL

Opposite: Bargaining for flowers (the basket-balancing vendors sell camellias for fifty cents a dozen in Charleston) across the picket fence of one of Charleston's oldest houses: First: Rough-surfaced burlap bolero over a blue linen peasant dress. Lord and Taylor. Second: Coarse cotton sweater; silk dress. Saks-Fifth Avenue; Chicago; California

Above: Tailored to the nines, these silk prints, with flowers as brilliant as those that flourish beyond the tall fences. (Charleston's are either white pickets or iron grilles.) First: Varicoloured silk play-suit, the sleeves long, the shorts longish. From Jay-Thorpe. Second: Vertical rows of bright flowers elongate these slim, two-piece pyjamas. Altman

Against a shell of beauty—all that is left of a once magnificent Charleston house—a dress of cream-coloured Celanese, with a pleated skirt; a red-and-green belt. Bonwit Teller; and I. Magnin, California

Below: Photographed in a sleepy Southern churchyard overgrown with snowdrops—this sentimental dress of aquamarine-dotted white rayon, with its bodice shirred, its skirt softly gathered. From Martha West





Opposite: Almost up to your knees is the new length of country dresses for the young—but only the young! First—an incredibly full cotton skirt, wide waistband, childish shirt. Bonwit Teller; I. Magnin, California. Second—a new cotton dirndl cut, for a change, on the circular, buttoned in back. Best; Marshall Field. Those leather garden clogs have wood soles! Best

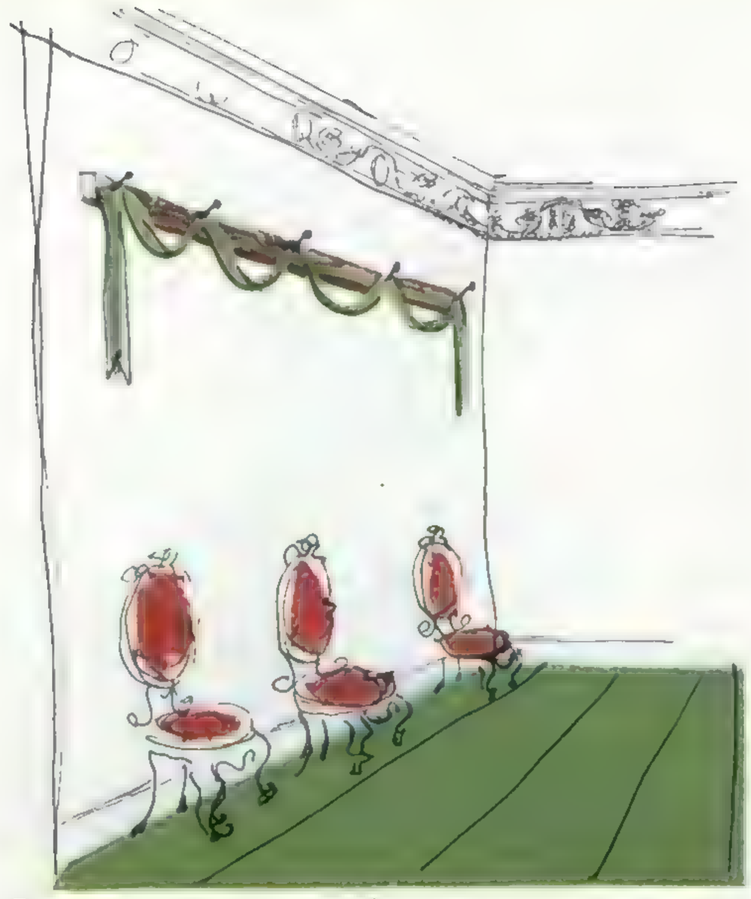


COUNTRY ACCENTS . . First, above, a little rough straw hat—right with your dirndls. Next, a pink felt hat with bold brown stitching. Both are from Dobbs.

The knitted "Madcap" turban is so useful you'll want it in six different colours; so inexpensive you can afford it! Lord and Taylor. The enormous grey felt bag zips up the middle; John-Frederics. The sweater is a Shepherd treasure; from Macy's.

Wear the suède belt, with gay flowers, on your cotton evening dresses; from Lilly Daché. Country two shoes: Arnold Authentic brown-and-white calf sandal; from Best. And an incredibly light and comfortable *all-cork* sabot: Vida Moore.


Grayston



Crimson-tufted iron chairs, swag on clothes-pegs



Garden implements in a Louis XVI trophy arrangement



A balustrade painted on the wall



Snap-shots on pin-striped wall-paper



Plumes hold back a white plaster curtain



"Risorgimento" is the new blue on wall and gilded sofa



Different coloured walls
Red-and-green striped floor



Harlequin cushions on white iron chairs,
a polished black floor

Free hand in decorating

Almost all rules are off, these days, in decoration. And just to give you some young, untrammeled ideas for your summer house, we went to the younger generation for the suggestions on these pages—to the stars in the Paris ateliers of the New York School of Fine and Applied Arts.

Hang swags of material over a row of clothes-pegs. Concoct a trophy arrangement, in the Louis XVI. manner, of such objects as children's miniature garden tools. Paint a foyer floor red, and paint a white balustrade on a grey wall to bring outdoors indoors.

Try a valance of newspaper pleated over white paper hangings, against a pink painted wall. And why have all the walls in one room alike? Next to the pink one, have a pin-striped papered wall, on which you've pasted a few personal snap-shots. Paint a floor green and line it off like seamed carpet. Pin back a white plaster curtain with bright feathers. Consider that new Italian blue, *risorgimento*, for your walls.

Upholster each dining-room chair in a different colour—harlequin fashion. Top a dining-room table with an insert of red felt. Attach to the wall a white plaster applique holding grey candles. Use pleated white linen curtains with different-coloured plaster valances. These ideas should give you a head-start—let your own imagination cut loose.



ANTON BRUEHL • CONDE NAST ENGRAVINGS

For a glow of colour in the church—these flowers, arranged by Constance Spry. Flowers from Irene Hayes. Drifting tulle dress and veil; Mabel Downs

... and the church looked lovely ...

The English authority on flower arrangements, Mrs. Constance Spry, gives you her theories

A CHURCH wedding should, in my opinion, always look like a wedding in a church—not like a wedding in a conservatory. Banks of flowers, masses of plants and ferns, may sometimes be necessary when a church is devoid of any beauty; but when you have fine architecture, the delicate tracery of carved wood and stone, it is a pity to obscure them. And when you have grandeur, as in a great cathedral, it is all too easy for the flowers to detract from it, instead of accentuating it.

I am nearly always in favour of using a few really fine groups of flowers at strategic points, and avoiding banks of flowers, bouquets tied to pews, or any other attempt to "dress up" the church. When there are too many flowers, it is almost impossible for the guests to avoid brushing against them, and the bouquets are nearly always drooping and discouraged by the time the wedding is over.

Some churches call for colour, some for white flowers, and some for extreme austerity. In the beautiful London church of Saint Margaret's, Westminster, coloured flowers always look well; here I like to use four large groups of flowers, two flanking the chancel steps and two at the altar-rail. These give the feeling of a vista of flowers leading up to the flowers on the altar itself —and, if these are well done, it is enough.

But it is important that the flower groups should link up definitely with the colour scheme either of the bride's dress and bouquet, or of the bridesmaids'. A church wedding always has an element of pageantry about it—the bride's dress with its long train, the procession of bridesmaids and attendants, all set against the dim background of the church; and it is the scene as a whole that must be considered first. If the flowers are used to accent the predominant colour of the bridal group, one gets a good effect of colour without overdoing the flowers.

The group of shell-pink flowers in the photograph opposite makes a good foil for the soft blue of the wedding-dress, and would be particularly effective in a rather dark church. It contains *Magnolia Soulangeana*, pale pink snapdragons and gladioli, Easter lilies, amaryllis, wide-open pink tulips, and other spring flowers in pale, delicate colours. With this, the bridesmaids might carry bouquets of mixed flowers in tones of cream or shell-pink; or they might have one of the loveliest of all bouquets—a sparing arrangement of magnolias.

At the Duchess of Gloucester's wedding, the bridesmaids carried full-blown roses, in the palest possible ivory-pink. No green was allowed to show; the bouquets were surrounded by what we call "shadow leaves"—magnolia leaves treated in such a way that only the fine tracery of veins is left, deep cream or very pale beige in colour. Although we used massed roses, the effect was not in the least heavy, as it might have been if the pink had been interrupted by green leaves. The bride carried a fragile, crescent-shaped bouquet of white and cream-coloured flowers, without ferns or ribbons. (It is painfully easy to destroy the character and quality of a bouquet by the injudicious use of ribbon; I use it less and less.)

The problem of finding a suitable decoration for the grandeur of a cathedral faced me when Lord Derby's granddaughter was married, a year or two ago, in Saint Paul's Cathedral. It seemed to me that the vastness of Saint Paul's would dwarf most decorative efforts; so it was finally decided that, instead of (Continued on page 169)


RBW



Two on the aisle

Opposite: For the woman of the hour—this memorable dress of pale blue taffeta, with pale blue net veiling your shoulders. Designed by Leonora Ormsby. Saks-Fifth Avenue, New York, Chicago

Right: For the mother of the bride, this pale grey crêpe dress with a deeper grey velvet bolero—smart for dinner later on. Pink straw visor with lilies-of-the-valley, a green veil. Jay-Thorpe

HORST





AMONG THE BRIDESMAIDS . . . The one above won't pack away this dress after the ceremony is over. She'll dance in it many a summer night. Lanvin's white organza sprinkled with multicoloured flowers, and a white organza hat with blue streamers, which may or may not be tied under the chin. All the jewels are from Boucheron

On the bridesmaid opposite—a picture-book dress for a country church wedding. Alix's white organza, banded with rustic blue-and-red rickrack braid—the skirt so wide it will brush the pews as it goes down the aisle. The romantic white felt hat has only a few flowers for a crown, and notice, under it, curls worn in the Winterhalter way



OPPÉE

HOME INVESTMENTS, tea-gowns for a bride—or any one else who wants to look fragile, not brittle. Left: Tea-gown of subtle mist-blue satin, with ice-white chiffon gilet and a loose-sleeved cape-back jacket. You can find it at Jessie Franklin Turner

Opposite, seated: When you're at-home after your wedding trip, greet your friends in this hostess dress (less of an extravagance than you'd think) of chalk-white crêpe de Chine, with traceries of red embroidery edging the front and banding the sleeves. Henri Bendel

Standing: A swirling skirt, all pleats, is one reason you'll want this tea-gown of delicately flowered yellow crêpe. Its bodice is deceptively simple. Another reason—the considerate price. At Henri Bendel. All the jewels on these pages are from Black, Starr and Frost-Gorham



Run on redingotes

KENNEDY



Bride or not, you'll want a redingote this spring. Here's a choice—linen, silk, or wool. Above: Linen redingote, black-and-white checked, over a black crêpe dress. A yellow carnation splashes at the neck. Black wicker straw hat. Bonwit Teller; I. Magnin, California



Above: Taffeta redingote dress—black with a blizzard of white dots—over a white crêpe slip. Wear it for dressed-up afternoons. Black straw and white piqué hat. Stein and Blaine: Below: Blue wool redingote; and blue-and-black crêpe dress. Blue suède cloth beret. Milgrim. All the jewels are from Udall and Ballou





Once again, the streets are full of sailors. Sailors pinned on with wicked long hatpins. Tied up with veils. Tilted slightly, or levelled straight on the brow. Worn with strict clothes, soft clothes, even—surprisingly—at dinner and the theatre. Sailors in every colour and circumference.

1. Gay ribbons band Louise Bourbon's hat; a natural straw brim, green felt crown. Bergdorf Goodman

2. An impertinent blackbird wings over Erik's sleek disk of black straw. Bergdorf Goodman

3. A silver hatpin jabs Molyneux's sailor of white Cellophane straw. Bonwit Teller

4. Flaming red is this Legroux straw hat—perfect with a black suit. Henri Bendel

5. Pink straw sailor, blue-veiled. Lilly Daché

6. Even a striped sailor—blue-and-white straw with a drifting blue veil. Bergdorf Goodman

7. Legroux's natural straw sailor. Henri Bendel

Sailors anchored with Hatpins

8

9

10

11

12

13

14

8. Felt birds circle this red leather crown. The brim is black felt. From Lilly Daché

9. Decorative enough for a bridesmaid—this huge white piqué disk, laden with a delicate bouquet of lilies-of-the-valley. Jay-Thorpe

10. See how new this tremendous burnt straw sailor looks when you wear it set straight over your forehead. Find it at Milgrim

11. A sailor of plaid surah—a gay top for that blue suit of yours. Florence Reichman

12. A feather pierces this neat sailor of brown felt and straw. From Lilly Daché

13. Here is a sailor that you can wear to dinner or the theatre—it's of pink rough straw, with a purple veil. Bergdorf Goodman

14. Gay felt flowers and velvet ribbons brighten Louise Bourbon's black felt. Bergdorf Goodman

KENNEDY



THE BRIDE'S DOWRY IS CARRIED IN THE PROCESSION



© RELANG

AFTER THE CEREMONY: THE GROOM GOES FIRST



THE BRIDE LEAVES HOME ON HORSEBACK

AT THE RECEPTION, SHE IS STILL TEARFUL



Bridal wail

At a wedding in Galičnik, Jugo-Slavia—where these pictures were taken—everybody has a good time but the bride. She is required, by tradition, to be so overcome with sorrow at leaving home that she cries through the entire wedding, which lasts for days. She can't just look starry-eyed, either—she has to shed tears. (The bridesmaids furnish handkerchiefs.) A detailed account is on page 168



HER FACE HEAVILY VEILED, HER EYES DOWNCAST, THE BRIDE WALKS TO THE CHURCH, HEDGED ABOUT BY RELATIVES. HER JEWELLERY IS A PRESENT FROM THE BRIDEGROOM



NYHOLM

A clever, and not costly, idea for a wall is Mrs. Chalmers Wood's enlarged photograph of a small pottery horse. In the same way, you could use any admired figurine or bibelot—there's more about this on page 158. The old busts of Maximilian and Carlotta, brought from Mexico, have been turned into vases and set on Biedermeier pedestals. A dappled grey-and-white leather covers the Sheraton sofa

NEW MOVES IN DECORATION



GOTTSCHO

A CURRIER AND IVES COLLECTION GROUPED ON PORCH WALLS

WHERE are the snow-white rooms of yesteryear—the beige and grey rooms? They linger, of course, but only as backgrounds for bright colour. Such colour as you've never seen before has entered decoration. Alliances such as purple and fuchsia-red; emerald and chartreuse; the violent Italian blue called *risorgimento* combined with gilt; even bright red and green.

Harlequin cushions—one each in scarlet, green, violet, and blue—upholster four bamboo chairs in Mr. Woodson Taulbee's Sutton Place flat. Cerise-scarlet velveteen curtains hang against the white-walled dining-room in Mr. and Mrs. Angier Biddle Duke's new house in Tuxedo. Orange chairs and curtains accent Mrs. Francis Taylor's white-walled dining-room. Miss Muriel Draper's Victorian house has pink walls, bright gilt touched on the old carved mouldings, and polished brass musical instruments, such as saxophones and trumpets, hung, trophy fashion, in niches.

Now that all rules are off and you have complete latitude in mixing "periods"—it is the unpremeditated touch that brings a room to life. You are free to do anything you like. Masses of personal photographs—for years banned by decorators—are brought out, framed alike, and hung in groups to make a scrap-book room.

Young Mr. Duke's sitting-room, with its bright green felt chairs and curtains, is hung with dozens of framed mementoes of his shooting-trips; and on the wall in his tap-room, his honeymoon tour of the world is mapped out on two painted hemispheres. In the same room, two brass-bound rum-buckets have been converted into indirect lights, and, in a dressing-room, brass coach-lanterns light a mirror. The ribbons and trophies won by Mrs. Duke's setters decorate another corner of the tap-room, and mounted chamois skulls are grouped to make an overmantel decoration.

The busts of Maximilian and Carlotta on the opposite page are turned amusingly into vases with lilies stuck into the crowns. Mrs. Francis Taylor plasters her walls with Lowestoft china. And in the house of Mr. and Mrs. William Seward Webb, senior, designed by John L. Volk, the walls of a porch form the background for their famous collection of Currier and Ives prints. A view of the porch is shown above. (Continued on page 156)

NYHOLM



INSIDE INFORMATION

Above: Built around a bed owned by one of Napoleon's marshals is this bedroom decorated by Diane Tate and Marian Hall, shown at the Decorators' Picture Gallery. A net canopy hangs from a crown, the walls are cream, floor brown, curtains hand-blocked with gold bees, and notice the globe

Left: Another view of the soldier bedroom, pervaded by the military influence. Above the mantelpiece, flanked with pots of ivy, hangs Terechkovitch's painting, "The Cadet of Saint-Cyr." Tacked on the wall are glass sabers. A small drum makes a table; a leather cartridge-case, the waste-basket



Right: Mrs. Francis Taylor enlivens the white walls of her New York dining-room with a magnificent collection of orange-patterned Lowestoft china. The same hue of orange is repeated in the curtains and the upholstery of the chairs—making the only splash of colour in the white room

Below: Eight or ten people can sit on this great, serpentine sofa in Mrs. George Howard's apartment. It's modern, with Victorian inspiration, covered in gold coloured satin, cartridge tufted, deeply fringed. Behind it are painted paper screens in the same gold colour and a portrait by Edzard

"One big union for two"

Some new regulations for those joining the matrimonial union

If you're bent on joining the great American Federation of Love; if no court injunction can stop you from throwing away your liberty; if you want to sign up for life in what the song-writer of that Broadway hit, "Pins and Needles," calls "One Big Union for Two"—then here are some attractive ways to take the initial step.

Tell your young man that American bridegrooms are now subscribing to the British idea of wearing, instead of wing collars, double-fold collars with either Ascot or four-in-hand ties. That, if he and his ushers want to omit spats, there's plenty of precedent for the omission these days.

Propose that ancient and honourable custom of double wedding-rings—more and more young people to-day are campaigning for it. Or suggest, for your wedding-ring, one of those symbolical gold bands composed of two circles that twist together almost inseparably. Within each circle you inscribe your names and tender sentiments.

Send out wedding invitations in the new size that is really the old size come back—the double-fold invitation like that Crane paper opposite, engraved in old-fashioned script.

March to the altar in a dress as wide as the cathedral aisle. You can even have hoops under the skirt—if you choose the Victorian dress of white satin Molyneux made—its huge skirt tacked up with lilies-of-the-valley.

Strike against trains if you like. Tradition-lovers will still trail ten-foot ones down red carpets, but liberals will forsake length for breadth. There's no train on the full-skirted white tulle dress that Schiaparelli made this year for a bride. None on a lovely Winterhalter dress of mousseline embroidered with lilies-of-the-valley—its skirt divided into three flounces.

Cap your cloud of tulle with any of these ideas: A bunch of white velvet bows for you, pastel or plaid ones for your bridesmaids. A coronet of white butterflies. A tulle baby-bonnet with rows of tulle ruching. For you and all your bridesmaids—those chiffon head-scarfs Lanvin made with huge bouquets over the forehead. (March 15 Vogue, page 77.) If you're marrying in the country, try a wreath of apple-blossoms with streamers falling to the waist—like a gay Hungarian head-dress. Or have your bridesmaids wear hats with pink straw brims and blue lace scarfs that form the crown and tie under the chin.

Let your bridesmaids carry parasols. Or little palm-leaf fans, covered with white tulle and trellised with flowers. Or hatfuls of flowers hanging from their arms with streamers. Or baskets laden with blossoms. Or Schiaparelli's satin bags brimming over with flowers. Let them wear, perhaps, Chanel's little gloves with frilly cuffs of lace. (Continued on page 150)

My invitations from Marcus

Mr. and Mrs. John Astor Lowe
request the honour of
Mr. and Mrs. Jerome Whitney's
presence at the marriage of their daughter
Genevieve
to
, junior
New York
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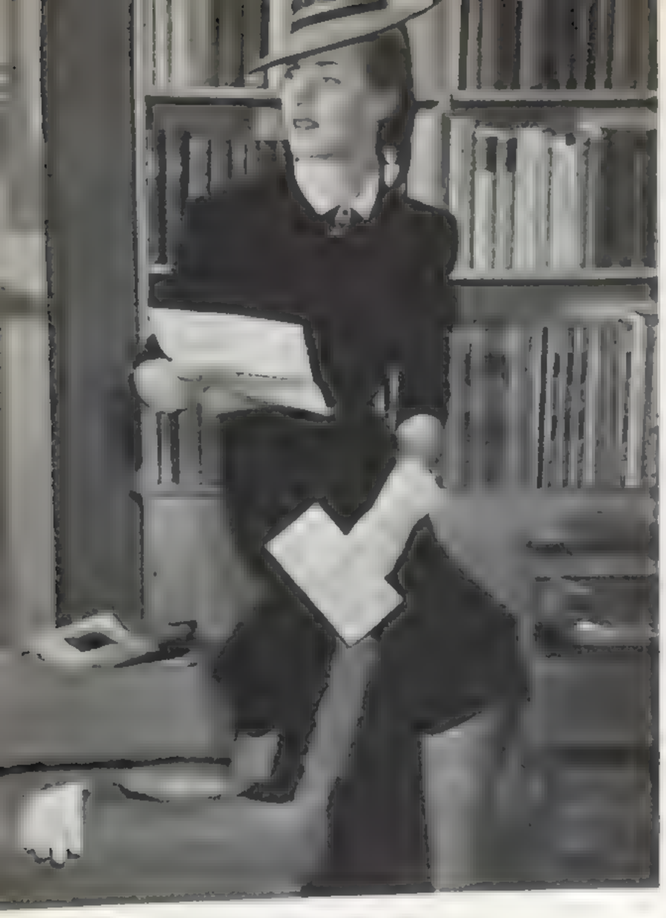


The getaway

The supreme day! My satin wedding-dress looked divine. No one guessed it cost only about $60 at Lord and Taylor

The getaway - I in grey crêpe and yellow wool, about $65, from Russeks

all my wedding clothes were
Vogue's Finds of the Fortnight



Over the threshold



Off to squander wedding cheques



JEROME ZERBE

Locker-room logarithms



To meet homing husband

Over the threshold - to literally stacks of good wishes For the files: that dress of black Eastman faille was only around #20. The home-coming hat is white baku. John Wanamaker

Off to squander my wedding cheques - in a blue-and-white crêpe dress (about #20), a pirate hat. Both from Jane Engel

Locker-room logarithms - everything but the score better than par, including the B. H. Wragge shirt-waist dress of pink Truluc silk. It was only about #23. Bonwit Teller

To meet homing husband. — who looks for my checked tweed jacket in the terribly new, terribly 1938 length. About #30; Peck and Peck. Knox felt



Out for a little town-painting

Out for a little town-painting - in my raisin-coloured wrap of Celanese rayon faille. At home, it's a house-coat. Only around #17, at Best

The lady of the house meets all comers in a dress of sheer grey rayon crêpe. It first saw light in my trousseau, and cost around #30 at Franklin Simon



Lady of the house

Net result of the blue chambray play-suit
is to take minds off the game.
With skirt, around # 11; Peck and Peck

A la Madame Récamier. Posing
by the fireside in a Kalmour
dress of Celanese crêpe—
which, if people only knew,
cost around a mere # 35. Milgrim.

Garden-plot - waiting for something
to come up, in a very country outfit—
shirt and skirt of grey Botany flannel.
Complete for about # 20; Ford and Taylor

At you-know-where—
perfect targets for photographer Zerbe
My blue chiffon dress does look
heavenly across a table. The tariff:
about # 40, at Saks-Fifth Avenue.



Net result

A la Madame Récamier

All these Finds of the Fortnight
can be bought in other cities

Garden-plot





JEROME ZERBE

at you-know-where....



8021 8021 8027 3529

DESIGNS FOR DRESSMAKING—with the honourable intentions of outfitting a wedding-party in white cotton—an enchanting idea for any summer bride, whether she's marrying for richer or for poorer

• For the bride—a full-skirted dress and a Tom Thumb bolero of white cotton lace, a whiff of veil, a bouquet of white stock from the garden. "Easy-to-Make" dress No. 8027, designed for sizes 12 to 20; 30 to 38

• For the bridesmaids—white piqué dresses, huge toyo hats, short gloves. "Easy-to-Make" dress No. 8021, designed for sizes 12 to 20; 30 to 40

• For the flower girl—dress No. 3529, designed for sizes 4 to 10 years

Wedding



8007 S-4062 569

by the Sea

• For a guest—a printed linen afternoon dress is made formal by wearing a large hat. The dress, No. 8007, has a slimly built-up waist and a flared skirt. Designed for sizes 12 to 20; 30 to 38

• For another guest—dress No. S-4062, with a wide corselet waist (and you know what corselets are this year). Have it, equally successful, in silk or cotton. Designed for sizes 12 to 20; 30 to 38

• For the mother of the bride, perhaps—dress No. 569, barred off into countless little tucks. It's designed for sizes 12 to 18; 30 to 36

• You'll find other views of all the designs shown here on page 150

NEW YORK



BERGER

DONNA MARINA TORLONIA, MR. G. HERMANN KINNICUTT, JR., MISS MILO GRAY, MR. SHELDON PRENTICE, MR. MARSHALL HAZELTINE



MRS. DAVID S. GAMBLE, MRS. WILLIAM F. LADD, JUNIOR



ANDRÉ KERTESZ

MR. JAY RUTHERFURD, MISS EDITH CLARK

— OFF GUARD



KARGER

MRS. MARSHALL DODGE, JUNIOR, AND SON; MRS. J. B. L. REEVES, MRS. SAMUEL WEBB, MRS. JOHN AKIN

ANDRÉ KERTESZ



MRS. DRAYTON COCHRAN, MR. JOSEPH S. FRELINGHUYSEN, JUNIOR



MR. AND MRS. DRAYTON COCHRAN, MR. JAMES BRECKENRIDGE, MR. FRANCIS C. LAWRANCE, MRS. AND MR. J. S. FRELINGHUYSEN, JR.

LIFE in New York isn't always costly and complicated. There are, of course, theatres, night-clubs, and the opera; but there are also bowling-alleys, hamburger-stands, and Central Park. On these pages are some of the simple pleasures of New York—proving that it has practically all the advantages of the country except country.

Above, four young mothers, on the nurses' communal day out, are wheeling their offspring through the Park, to watch the little sailboats race on the Seventy-Third Street pond.

Left, a bowling-match is in progress at the Bowling and Billiards centre in Radio City. (These two teams always reserve their alleys in advance, and are pretty earnest about their scores.)

On the opposite page, top, five party-goers are reviving themselves at Riker's all-night hamburger palace, some with the specialty of the house, some with cornflakes and baked apples.

In the centre, Mrs. Gamble and Mrs. Ladd are holding up one end of a doubles match, on the Badminton court in Mrs. Ladd's back yard.

And, at the bottom, Miss Clark and Mr. Rutherfurd are duck-shooting in a shooting-gallery on Sixth Avenue—where, at least, it's always open season.



HORST

A WAVE OF PINK FOR



Shades of pink for the bride's linen—that's a fresh, charming departure. On this page, some of the new pinks. Opposite: Dubrulle's nightgown of sheerest pink crêpe

First, above: Wamsutta's bed set of Supercale in new rose-pink with hand feather-stitching. On another Wamsutta set, pink flowers hand-embroidered on white. At Altman

Second: Rose-and-white bed set, with eight-inch hems. At Léron. Wild-rose pink bed set (sheet and two pillow-cases), with white morning-glory appliqué. Macy's

Third: Pink-and-grey bath-towel, half-and-half; Maison de Linge. Script on rose towel; McCutcheon's. Dots on Cannon towel; Altman. Martex towel; Lord and Taylor

Fourth: Dotted Swiss blanket cover, pink flowers; Maison de Linge. North Star's blanket, "Nocturne," in ashes-of-roses; McCutcheon's. Kenwood's "Classic"; Wanamaker

Fifth: Dusty-pink summer bedspread of cotton broadcloth, with white cotton fringe marking a pattern. See the jabot corners. Carlin Comforts; at Saks-Fifth Avenue



THE BRIDE'S LINEN

KARGER



CAROLYN DRESS; ARNOLD CONSTABLE

On behalf of Bridesmaids

OF course, it's your wedding, and you can have things the way you want them, For Once. But, we maintain, you can do all of that and still give your bridesmaids a break—by picking out dresses that (a) aren't too expensive to begin with, and that (b) they can wear afterwards. Too often, in the interests of pageantry, they're regimented into dresses that look fine going up the aisle, but won't look fine anywhere else—except possibly the reception.

IF you're being married in white lace, or one of those fragile, bouffant white tulle dresses, you might choose the dress photographed above, for your bridesmaids; it will make your wedding look like a spring idyll, and it will make your bridesmaids happy—because the price is modest, and because they'll wear it all summer for dinner. It's of pale pink marganza banded with ivory-white lace, with a marganza underskirt. A Carolyn dress from Arnold Constable.

FOR a wedding in the country, you might have all the bridesmaids wear eyelet-embroidery dresses, incredibly fresh and young-looking, and incredibly useful later on. Or, for a town wedding, have them in off-shoulder Winter-halter dresses, with net yokes that can be removed afterwards. Or have them in different shades of blue, ranging through mauve, fuchsia, and purple; or in the famous all-white, with bright-coloured bouquets, and little lace-edged gloves.

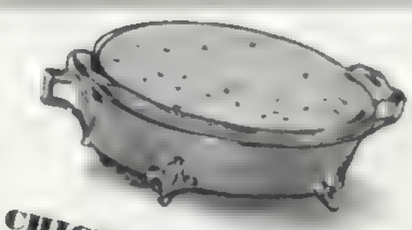


SUMPTUOUS SOUP—LAVISH WITH MELTING-TENDER MUSHROOMS RICH WITH EXTRA-HEAVY CREAM

THERE'S a grand and glorious feeling that goes with eating Campbell's Cream of Mushroom. The fragrance of young mushrooms drifts up to tease you. The first spoonful delights you, it's so smooth with rich cream, so brimfull of exquisite mushroom flavor. And for good measure there are tender mushroom slices, a sumptuous plenty of them for each cup or plate.

Lavish is the word for this cream of mushroom soup. Lavishly Campbell's chefs have blended it, of specially cultivated mushrooms and fresh sweet cream, cream so thick it hardly pours. And such a triumph of blending and cooking it is, that this soup might well be a *"spécialité"* of some renowned Parisian restaurant.

That is why folks trying it say "this is a soup for parties". It is. But soon they get to enjoying it all sorts of times, for lunch or supper, at dinnertime, with guests or without. You'll find you'll often hanker for it, too—party or no!



CHICKEN a la KING

1 can Campbell's Cream of Mushroom
½ cup top milk
1 cup diced cooked chicken
½ cup pimento (cut in strips ⅛ inch wide by 1 inch long)
1 egg yolk

Empty can of Campbell's Cream of Mushroom into saucepan, stir well. Add ½ cup cold top milk gradually, stirring constantly. Heat to boiling, add diced chicken and pimento. Then add beaten egg yolk diluted with some of hot sauce. Serve on toast or patty shells.

Campbell's

CREAM OF MUSHROOM



GLOWING candles; gleaming silver; and bright red glasses of tomato juice to launch the meal successfully. Smart women make sure the tomato juice they serve is Campbell's. Their experience has taught them how guests relish its lively tang, how genially it heralds the good things to come.

For formal entertaining, or for simple family meals, Campbell's Tomato Juice grows more and more popular as a lead-off drink. Almost anyone is sure to welcome it, for by and large, people prefer it to any other brand.

Luscious, specially developed tomatoes, make it the grand drink that it is. Only the first fine juice is used, canned by a process that keeps the flavor fresh and retains the vitamins, too. Drink Campbell's Tomato Juice regularly—and often!



● You'll find there really is a big difference in tomato juice. Campbell's is the one with the true fresh-tomato flavor. You can taste the difference.



Campbell's
TOMATO JUICE

WITH THE TRUE FRESH-TOMATO FLAVOR

DISCOVERIES IN BEAUTY



Bath salts in bloom make a cheerful note for the bathroom window or the side of the tub. The flowers indicate the scents of the powdered salts in the pots; by Maison Jeurelle at Bonwit Teller

ONE of the nicest things about the "little" holidays—Easter, Saint Valentine's day, and so on—is that people seem to be inspired to do more about them these days. It is at the unexpected times that little presents are really most fun, anyway, and the perfume manufacturers are making charming gestures for Easter. You can see three in the photographs on this page and page 126, and here are some more bright ideas.

Prince Matchabelli had this inspiration—an Easter Lily sachet with white velvet petals that will perfume your closet or lingerie drawer and permeate the whole with heavenly fragrance. And such a lily won't fade!

Parfums Charbert make their Easter gesture by again immortalizing the humble wicker basket, painting it mauve, bunching primrose and mauve ribbons on top, and tucking inside two bottles of their lovely perfumes.

Lucien Lelong's Easter bonnet idea was such a great success that he is repeating it, but done up in new blue-and-pink wrapping with Easter bunnies rampant. Lift the crown of the bonnet and find "Indiscret," "Opening Night," and "Whisper."

Dunhill has a silly Easter bunny with a big green bow, in whose arms is balanced an Easter egg with a flacon of "Frou-Frou de Gardenia," which smells like the very essence of spring. And don't think you have to limit your Easter gifts to things that other people have thought up for you. Look for what you know to be the favourite scent of the current heart-interest; buy it in anything from the charming diminutive bottles to the huge flacons; and fasten a tiny blossom or one dramatic flower to the stopper.

When everything is fresh and springlike and your hat is blossoming with flowers, your face may (Continued on page 126)



Lying in a satin nest, D'Orsay's Easter Eggs conceal a miniature bottle of perfume in each pastel shell. You can have the trio, or each separately, filled with your favourite D'Orsay scent

This New Cream with "Skin-Vitamin"

Brings more direct aid to Skin Beauty

"Smooths lines out marvelously—makes texture seem finer,"

MRS. HENRY LATROBE ROOSEVELT, Jr.







Mrs. Henry Latrobe Roosevelt, Jr.

"Pond's new 'skin-vitamin' Cold Cream is a great advance—a really scientific beauty care. I'll never be afraid of sports or travel drying my skin, with this new cream to put the 'skin-vitamin' back into it."

(left) Mrs. Roosevelt with her hunter, Nutmeg.

(right) On her way to an embassy dinner in Washington.

A NEW KIND OF CREAM is bringing new aid to women's skin!

Women who use it say its regular use is giving a livelier look to skin; that it is making texture seem finer; that it keeps skin wonderfully soft and smooth!

And the cream that these women are talking about is Pond's new Cold Cream with the important "skin-vitamin"!

Essential to skin health

Within recent years, doctors have learned that one of the vitamins has a special relation to skin health. When there is not enough of this "skin-vitamin" in the diet, the skin may suffer, become undernourished, rough, dry, old looking!

Pond's tested this "skin-vitamin" in Pond's Creams for over 3 years. In animal tests, skin became rough, old looking when the diet was lacking in "skin-vitamin." But when Pond's "skin-vitamin" Cold Cream was applied daily, it became smooth, supple again—in 3 weeks!

Then women used the new Pond's Cold Cream with "skin-vitamin" in it. In 4 weeks they reported pores looking finer, skin smoother, richer looking.

Same jars, same labels, same price

Pond's Cold Cream with "skin-vitamin" in it is in the same jars, with the same labels, at the same price. Use it the usual way. In a few weeks, see if there is not a smoother appearing texture, a new brighter look.

SEND FOR THE NEW CREAM! TEST IT IN 9 TREATMENTS

Pond's, Dept. 11-CR, Clinton, Conn. Rush special tube of Pond's "skin-vitamin" Cold Cream, enough for 9 treatments, with samples of 2 other Pond's "skin-vitamin" Creams and 5 different shades of Pond's Face Powder. I enclose 10¢ to cover postage and packing.

Name _____

Street _____

City _____ State _____

Copyright, 1938, Pond's Extract Company

SPRING COSTUME 1938



TOKAY
shown here, is a misty spring shade to wear with the new Baroque pastels and tweeds.

CONCORD
a new violet-cast shade is striking with spring's glamour colors.

REDDY
a shocking cerise—most exotic with your spring blues and black.

This spring marks a marvelous advance in fashion technique—because it presents finger-nails tinted delicately or vividly by La Cross—in costume colors—shades to harmonize with each new ensemble!

La Cross costume polishes are the finest, longest lasting—so easy to apply you can change them yourself perfectly! *Stazon*, the new La Cross polish base, assures lasting, professional luster. And La Cross new *Glycerated Polish Remover* will not dry nails—helps keep cuticle soft if used often!

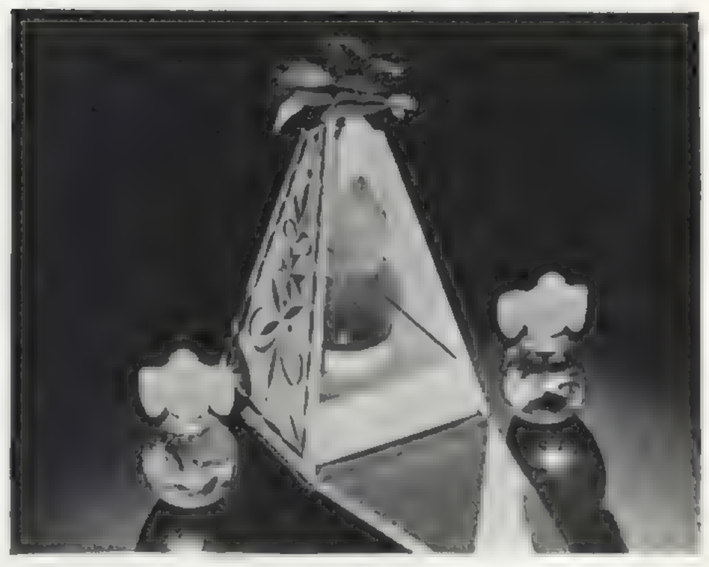
Ask your manicurist to apply one of these new shades today. And take home several for different dresses. 50 cents each bottle, at finer shops and stores.

TRY THESE
Marvelous La Cross non-sticky Hand Lotion, Hand Cream, Nail Groom, Glycerated Cuticle Remover, Cuticle Oil (each 50c) and world-famed Manicure Implements. At all finer shops. La Cross, Newark, New Jersey.



La Cross
CREME NAIL POLISH

DISCOVERIES IN BEAUTY



The old Russian tradition of offering Easter cakes inspired this bright box for the "Chevalier Garde" perfumes. The miniature bottles that hold the three scents are worthy of being collectors' items

(Continued from page 124) develop an annoying way of not joining the bright brigade immediately. If it persists in having a dried and lifeless look, a good solution for such a crisis is one of Evelyn Garfield's tonic treatments.

The normal cleansing in this treatment is done with a liquid cleanser, after which the face is steamed in an electric vaporizer. This opens up the pores, along the principle of a Turkish bath, so that every minute speck of dirt comes to the surface, and can be easily removed. For the dry skin, there is a special régime, consisting of oils applied under a therapeutic lamp. This keeps the face at an even warm temperature, so that the nourishing elements can do their best work. Another oil contains a slightly astringent action, to work on the facial contours that have already been braced by massage, and a final freshener takes the form of ice applied outside the bandage that covers your face.

After a skilful make-up, your skin looks clear, and your face will do justice to any new hat. Furthermore, it seems to preserve that fresh look for some time. Miss Garfield, whose salon is at 724 Fifth Avenue, has also opened a massage department for reducing, exercising, and the therapeutic treatment of "jittery" nerves.

Every so often, you come upon a preparation that is so precisely what you have been looking for that you want to go around telling the world about it. For a great many women, Richard Hudnut's Milk of Cucumber Lotion is a case in point. Its real essence of cucumber makes it cool and soothing to the skin and provides a gentle whitening action. Its creamy liquid consistency makes the skin look soft and smooth. And, while it persuades powder to adhere most effectively and is superb for blending cream rouge, it never produces that "made-up" look that many women fear in a foundation preparation.

Milk of Cucumber Lotion isn't new in itself, but it is new in the version that combines it with the famous DuBarry powder in a set known as Dew-ette. The DuBarry powder is in six excellent skin tones, and, over the lotion, it gives your face a finish to be proud of.

Richard Hudnut also has a new "Lily-of-the-Valley" perfume, one sniff of which conjures cool visions of this lovely, delicate flower before town-weary eyes. The "Lily-of-the-Valley" comes in a graceful fluted bottle, and, if you prefer another flower, you can pick your favourite from among "Jasmin," "Carnation," "Lilac," and others that manage to catch the very essence of the blossoms.

Did you know that you can put on weight by massage, as well as remove it most effectively? This truth was driven home at R. Louis' new massage department, which is on the fifth floor above their salon at 6 West Fifty-Ninth Street. Given an underweight, highly nervous subject, the (Continued on page 128)



Son Altesse Sérénissime
La Princesse Carlos de Rohan

Symbol of a Proud House of France

Her Serene Highness, the Princess de Rohan, is the wife of the late Prince Carlos de Rohan, scion of the ancient house of Rohan, founded in the time of Charlemagne, and distinguished through eleven centuries of French history. One of his ancestors was the Cardinal de Rohan, central figure in the affair of the diamond necklace, which involved Marie-Antoinette.

The House of Lenthéric has the honor of including
Her Serene Highness among its distinguished patrons

Lenthéric
Parfumeur

That Extra Jacket creates a *Fresh* costume



. . . and an Extra Jacket *insures* a Fresh Cigarette!

SHE who is clever about clothes goes in for extra jackets this season. They give simple dresses amazing freshness.

Clever cigarettes wear an extra jacket, too. Old Golds, you'll notice, have two outer jackets of Cellophane —one sealed at the top, one at the bottom. And Old Gold's extra jacket, too, is worn for freshness!

Tobacco may so easily become stale or soggy in the ordinary single Cellophane cigarette package. The single jacket cannot be completely proof against dust, heat or moisture. And stale tobacco burns hot, tastes flat, worries your throat.

Old Gold's unique *extra* jacket spares you these troubles. Here's a cigarette that's always entirely fresh, easy on your throat; it's double-mellow flavor at perfection.

Be selective about your cigarettes. Old Golds are made only of prize crop tobaccos, and the makers of these choice cigarettes have excelled as tobacco experts since George Washington's day. If you don't smoke Old Golds you're missing something.

Copr., 1938, by P. Lorillard Co., Inc.

Two Cellophane Jackets Keep the Flavor *Fresh*



Outer Cellophane Jacket Opens from the Bottom, Sealing the Top

The Inner Jacket Opens at the Top, Sealing the Bottom

TUNE IN on Old Gold's Hollywood Screenscoops, Tues. and Thurs. nights, Columbia Network, Coast-to-Coast

DISCOVERIES IN BEAUTY



Houbigant's newest lipsticks are handsome and impressive pieces of beauty equipment in jade, white, or tortoise-shell finish cases. A débutante among the Houbigant lipstick shades is True Ruby Red

(Continued from page 126) capable French masseuse in this establishment can so stimulate the circulation that tension is relaxed, the system functions more normally, and the necessary adjustment in weight is gradually brought about. Diet and relaxation help, but massage is the mainspring of this program that makes the wheels go round.

Even the person who goes here to lose pounds is first treated to a period of relaxation, stretched out under warmed blankets, the lights dreamily subdued. After twenty minutes of gentle baking, the toning up begins; each limb is massaged separately, working up to such obstinate fortresses of adipose tissue as the diaphragm and buttocks. The treatment varies in strength according to the patient—and, if you are anxious to reduce in one place only, you don't have to take the complete body massage. To get the maximum benefit from any of these treatments, however, it is essential to relax both in body and mind. Then, let the magic hands of Mademoiselle stimulate you back to life—and you will find the creases in your outlook, as well as in your figure, smoothed out.

Something new and different in the way of hair-dressing salons has been achieved by Jerome in his penthouse at the top of 119 West Fifty-Seventh Street. You enter a lounge decorated in colonial style, complete even to a genuine eighteenth-century spinning-wheel. Here, you can listen to the radio and read magazines, and drink tea, if you are before time for your appointment. In the summer, Jerome exercises his ingenuity in making the best possible use of the terrace. The dryers are plugged in the stone walls, and you sit in the sunshine, breathing ozone, on top of the world while your hair dries. The salon itself is bright and airy—and the shampoo, (Continued on page 130)

BAKER



This restless age demands everything travel-proof. Mary Dunhill is the latest exponent of how to travel light. Her practical cosmetic kit contains five facial preparations, as well as hand cream



THE TWO-WINDOW BERLINE BY JUDKINS AT THE RITTENHOUSE SQUARE FLOWER MART

THE LINCOLN

This brilliant vehicle, the Lincoln, meets every demand of town driving as graciously as did superb custom carriages of another era. On famous avenue and suburban lane, it proceeds with poise and aristocratic assurance. Its bearing bespeaks an owner who will have the best. . . . Yet the car at home on Rittenhouse Square or the Plaza is thoroughly at home, too, in distant and little-traveled places. Built to uncompromising standards of quality, it is able to face serenely whatever the day's travel holds. And it will continue to provide superlative transportation, wherever the owner's bidding takes it, for many years and many thousand miles. It will continue to yield returns of pleasure and delight on your investment! . . . There are twenty-one body types, including custom models by Brunn, Judkins, Willoughby, Le Baron. All are powered by the celebrated V-12 Lincoln engine. Lincoln Motor Company, builders of Lincoln and Lincoln-Zephyr V-12s.

REFLEXIONS

The way to say 'Remember Me'



PARFUMS

CIRO

PARIS

REFLEXIONS—$35, $18, $12—AND A CHARMING $5 SIZE

OTHER CIRO ODEURS: SURRENDER, DOUX JASMIN, CAMÉLIA DU MAROC

DISCOVERIES IN BEAUTY



BAKER

The search for perfect jars and pots to hold creams and lotions might well end with these ideal containers covered with silver or gold, to be filled as you please and with monograms to order; Mark Cross

(Continued from page 128) cutting, and setting are done with an unobtrusive skill that makes the results of your finished coiffure as satisfactory as the surroundings.

Gilda Audrey has devoted many years to perfecting a face treatment that is particularly suited to the American climate and skin. Her latest effort in this field is a "Facial-izer Kit," with preparations to carry out a thorough régime of home care. This kit, which is done up in a handsome petunia satin bag, rubber-lined for travelling, can be had at any of the salons where Gilda Audrey preparations are on sale. (Franklin Simon has them in New York.)

One nice feature of this is that, when you buy the kit, a complete treatment in the store's beauty salon is included, with full explanation as to what each preparation does for your skin, and why it is to be used in this particular way. Miss Audrey considers this point very important, as indiscriminate home facials can be disintegrating rather than beneficial.

For a "nonsense" evening, when you are feeling silly and gay, add glitter to your personality with a gold lipstick. Antoine has one of luminous gold, that you just smooth over your brightest lipstick, and your smile will be dazzling in every sense. Saks-Fifth Avenue sells these, with gold eye shadow to match.

The American Brush Company, besides having a selection of convenient small Loofah mitts, has a special wonder of this sort for your back. This is a large Loofah, rougher on one side for determined scrubbing, that snaps on a patented steel frame. You may use it without the frame and handle if you like, merely putting your hand inside of the mitt for scrubbing more available areas. Buy the big back-washing mitt at Macy's.

In the photograph above you see what we consider a veritable inspiration. There are always certain preparations that you like to have immediately available on the top of your dressing-table, instead of tucked away in drawers, but, when you look for handsome containers to put them in, they are definitely hard to find. These bottles and jars are just every-day containers—simple and easy to fill—which have been covered smoothly with gold or silver, are initialed to order, and look exceedingly chic.

Of course, they are ideal for travelling and make you have a feeling of being at your own dressing-table, when you put them out in a hotel bedroom. There are two sizes in the jars and a range of sizes in the bottles, which is a good idea because the amounts of liquid preparations you need vary so widely. Also, the smaller flacons are perfect for carrying perfumes in your purse. You can't buy these for any pittance, but they last forever and are worth what you pay for them. Mrs. John Grullemans, who makes the lovely "Garden Fragrances," created these containers, and you will find them at Mark Cross.

You can plan a smarter paper trousseau when you see Crane's book of wedding papers



"That is Crane's Kid Finish Naturel in the Royalty size. It permits the use of your family crest, if you wish, and the choice of a bolder style of engraving."

At least two months before your wedding, you will go to your jeweler, engraver or stationer for the selection of your wedding invitations, so that there may be plenty of time for their engraving and addressing. When you go on this pleasant mission, ask to see his book of Crane wedding papers. As you leaf through, you will see everything you need for your paper trousseau; from the most distinguished invitations and announcements to your personal stationery and cards, soon to bear your new name and dignity.

Invitations to most of the important weddings, and to many State and public functions, these several generations have been engraved on Crane's Kid Finish, for there is no other paper comparable in quality; none so fine in texture, so rich in its warm, natural shade. And when you consider that even the best paper is one of the most modest items in your wedding budget, it seems poor economy to ill clothe this emissary that bespeaks you and bids your guests attend you on this high and hopeful occasion.

Crane's Kid Finish Naturel for wedding invitations and announcements comes in three sizes: Royalty, Westminster, and Park Avenue. For your personal stationery, stamped with your monogram, Kid Finish is also superbly suited. For your new house stationery, engraved with the address, we suggest Crane's Rillette.

Crane's FINE PAPERS

MADE IN DALTON, MASSACHUSETTS, SINCE 1801



WITH SHOP-HOUND'S BLESSINGS



SHOP-HOUND wishes you one or all of these joys—*Rose item:* a pink stone rose and bud to pin on you, with the slender stem and leaves of diamonds; at Trabert and Hoeffer-Mauboussin ...*Nose item:* wedding handkerchiefs, some of which took years to make. They were copied from rare old seventeenth-century laces, and made abroad for Bonwit Teller. Each one is a modern museum piece; from about $5 to $50...*Beaux item:* if we were a man, we could be very happy with Marcus' automatic pencil, complete with a file and knife blade. About $12.75 in silver.

Mother-of-pearl and caviar may sound pretty esoteric and expensive to you, but Bloomingdale's know better. Their tip is that they have great mother-of-pearl flat oyster shells, perfect for caviar, from about $1.50 each. Then there are little mother-of-pearl spreaders to go with them for only about $1 apiece.



Since your wedding-ring will always be with you, you might as well have one that you really love. Edward Everett Oakes, 44 Bromfield Street, Boston, will help you along on this score. This master craftsman, whose work appears in such hallowed places as the Metropolitan Museum of Art, will submit sketches for approval. Thus, you can have a really original ring. Naturally, the price depends on the kinds of metals and jewels, if any, that you want. Many cost $25 or less. One ring, set with semiprecious stones, is both a wedding and engagement ring.

Alice Marks makes individual decanters to put on bedside tables, in case your guests decide to have a nightcap. They have silver tops on them, and silver tags that come right out and say "whisky." From about $8 each at 6 East Fifty-Second Street.... And at Cauman, where you'll revel in one-of-a-kind gifts, find huge pre-Prohibition beer goblets of thick glass. They have burnished pewter tops, crowned with little cocks, to keep air out and pretzels in. About $7.50 each at 126 East Fifty-Ninth Street.



Felicitations and a pretty bouquet to this blue-and-white crêpe dress. It's a clever girl who will wear it to a country wedding—a bright bride who will take it unto her trousseau. It seems silly to make a big fuss about assembling clothes when Filer-Machol, 747 Madison Avenue, can take your problems in hand. Success dresses, like the one at the left, are a cinch to find in this shop. They don't all have the same cool colour (this is a clear china-blue), the clever gathered effect at the front of the skirt, the same price (about $75). But they're all good. We love a supple black crêpe dress, the deep V neck-line faced with pink—the long coat lined with it; about $70. And here's a bit of cool calculation for city summers: a navy-blue tucked marquisette, with a flat round neck-line, tailored buttons, short sleeves. Simple as a shirt-waist dress, and as youthful. (Continued on page 134)

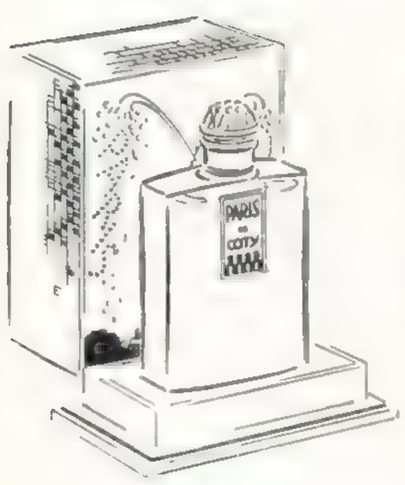






PLAY EACH SCENE OF YOUR LIFE WITH A *Perfume Obligato*

Have you sensed the new conception of perfume? That today your perfume is a vivid stimulus to each moment of your life?... ever present and ever potent, because it's well-timed and harmonious as a perfect obligato • And have you explored the thrilling compass of Coty perfume types? Among more than twenty Coty blends, there are scents as different as You-at-Noon from You-at-Twilight. Explore them! Supply scent-backgrounds for your various moods and interests. Live each scene more completely!



"PARIS"

A young, exciting fragrance that greets your senses like a breath of Spring. $1 to $7.45. Size shown—$5



L'AIMANT

A golden scent to wear when you would be the heroine of the story! $1 to $14.30. The size illustrated is $5.50



EMERAUDE

Opulent as the emerald that inspired it . . . this scent is not for ingenue occasions! $1 to $9.75. Size shown—$5

Coty



WITH SHOP-HOUND'S BLESSINGS



(Continued from page 132) Something old: Regency furniture at Westervelt House, 362 Lexington Avenue, James Amster's shop. Something new: the winged victory of a mirror (right). About $25 in carved painted wood. Something borrowed: the charm of the place—from all over the map. Something blue: the foolish blue glass poodles in the Americana room, third floor. Something swell: the bride's registration, wherein a maiden can select things she'd like to own, which information Mr. Amster, in turn, divulges to her doting friends and relations.

At Lord and Taylor, lingerie, négligés, and corsets reach a new high in luxury in an enchanting new shop—with beautiful things shown in a background that will give you a thousand ideas for your own boudoir. Raymond Loewy designed this.



Maybe you've always wanted a brass bell on a red leather strap. Maybe you wouldn't know what to do with one. Well, hang it on the door of your country house instead of a push-bell. About $4.50 each for these, at W. and J. Sloane. Other inspired trivia here.

Ida Louise Killam, 63 East Fifty-Seventh Street, has some very special wedding presents in her decorating shop. Bleached wood book-ends, set with cylinders of tortoise-shell; about $6.25 a pair. Big green shells of Swedish glass, to use as ash-trays or candy dishes; about $6 each. Two antique blue and chartreuse Venetian glass bowls for flowers; about $25 the pair.

It's a far cry from the Kentucky mountains to Rockefeller Center, but the Southern Highlanders' Shop, now in the French Building, is the link between. Here you can buy the work of Southern mountaineers, and very good work it is, too. Lots of carved wooden animals that don't cost much—a haughty black walnut cat for about $4. A round tray and eight coasters of woven honeysuckle vine; about $2.50. Wood picture-frames, carved or plain, from about $7 in the usual sizes, or you can order special ones. And you'll find a group of well-built unpainted furniture.

BAKER



Spring still life: fresh white gloves and cockle-shells all in a row. Well, not cockles, exactly—some are snail shells—others like dogs' teeth. These necklaces hang on pink or blue crocheted bands, and rattle importantly when you put several strands of them together. About $4 for the round ones; $6 for the long ones. The washable white-dotted gloves may also be had in navy-blue with white dots or in chamois colour with saddle-tan dots. They cost only about $1.65 a pair, so you could buy several pairs for different ensembles. They're good to wear with the magnificent mélange of sweaters, blouses, and skirts that you can find at Peck and Peck, along with all these other things. And there's a three-quarters length coat of crisp chintz—the material copied from an old English pattern—to wear on spring evenings and right on into the summer-time. About $17 for this. (Continued on page 136)

IT'S *Thrilling* TO HAVE A *Rilling*



COIFFURE BY FIECHTL

THE WAVE FEATURED TODAY BY LEADING HAIR STYLISTS IN AMERICA AND EUROPE

A stunning Permanent depends on the artistry of your hair stylist. . . The Rilling Method, which eliminates guesswork in Permanent Waving, makes it possible for him to give you the loveliest coiffure at his command. . . A Rilling Wave lasts longer, much longer. . . There is no cooler, more comfortable permanent. . . Ask your favorite hairdresser about a Rilling Permanent Wave.



Just touch this Spring perfume—*Carnet de Bal*—to your skin and be prepared to dance away the hours. For among the fragrances so temptingly blended into this alluring perfume is not even a trace of the "Wallflower." So strap on your loveliest dancing slippers, touch this magic essence to your person, and dance while the magic lingers on.

CARNET DE BAL (3 OZ. BOTTLES) $55
AMOU DARIA, TORNADE, EGOISTE, LATITUDE 50
½ TO 5 OUNCES: $7 TO $71.50

Parfums Revillon

684 Fifth Avenue, New York

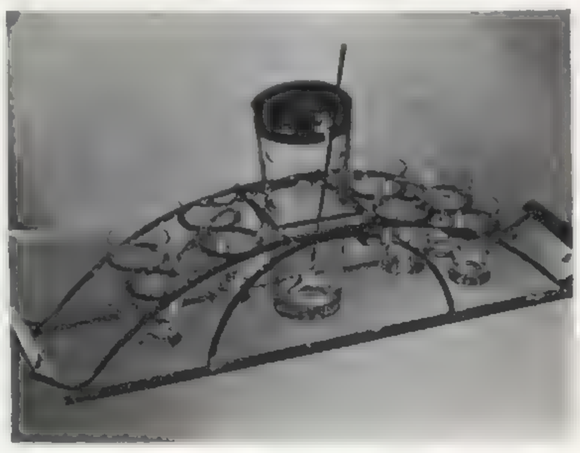
Procurable only at: J. P. Allen, Atlanta; Jordan Marsh, Boston; J. N. Adam, Buffalo; Marshall Field, Chicago; The H. & S. Pogue Co., Cincinnati; Halle Bros., Cleveland; Neiman-Marcus, Dallas; Rike-Kumler, Dayton; Gano-Downs, Denver; J. L. Hudson, Detroit; Chas. Mayer, Indianapolis; Bullock's-Wilshire, Los Angeles; Halle-on-Main, Memphis; Young-Quinlan, Minneapolis; Godchaux's, New Orleans; Bullock's, Palm Springs; Strawbridge & Clothier, Philadelphia; Goldwater's, Phoenix; Vendome-Kaufmann, Pittsburgh; Scruggs-Vandervoort-Barney, St. Louis; Frost Bros.; San Antonio; H. Liebes, San Francisco; Miss Jackson's, Tulsa. We will supply residents of other cities by air express, postpaid.

WITH SHOP-HOUND'S BLESSINGS



(Cont'd from page 134) Hand-loomed linen in lovely muted colours; about $35 for a set of seventeen pieces. Pale fruitwood plates, flat and shining; about $3.50 each. Tiny hand-wrought cheese-scoop and fork of silver; about $5 each. All these good and beautiful things—and more—come from Finland House, 509 Madison Avenue.

Attention, yachtsmen! You others needn't run away, though. We were only going to say that you can get soap with the name of your yacht printed on it indelibly. If you haven't got a yacht, we trust you have some initials, and they look very nice, too, in colours. Or you can use your first name, or the name of your house. Come to think of it, we didn't want a yacht anyway. Mode Savon costs about $1.25 for three at Lewis and Conger.



To help the young people start out on an even keel; a tipless cocktail set. You can carry it over the threshold, skipping all the while, and never spill a drop. Hammacher Schlemmer has this chromium rack balancing eight polka-dotted glasses and shaker. About $30. A three-leaf strawberry plate, with a red berry for a powdered sugar-shaker, is a summer's dream for about $2.50.

A merry Easter and a happy heart to you. Like everything else these days, enamel Easter eggs and hearts grow on charm-bracelets. The centre bangle opens to hold a perfumed pad, for wafting. From about $4 at Lord and Taylor, in many colours.

At the F. A. R. Gallery, 19 East Sixty-First Street, we get all excited about the beautiful reproductions of every imaginable picture, and the perfection of their framing. We've mentally walked out with about ten prints, chosen in rapture, but very much at random. Now Mr. Roth and Mr. Wechsler have introduced a free Picture Consultant Service, which will bring them and their expert advice to your house to help you choose appropriate pictures and the right frames to link them to their setting. Very apt for young people doing their first house.



In case you give up, that's a "Kneel-Easy" in the picture. And it is to kneel on in the garden, while you use the trusty trowel and scratcher strapped to its sides. It's light and compact enough to carry easily; about $9.50 at Scully and Scully, 506 Park Avenue.

At least half the people who own Venetian blinds are at an obvious loss as to how to take care of them—replacing their worn tapes and cords and their poor slats—tendering them some show of understanding. This is where Edward Levy, of the Yardley Venetian Blind Company, 55 West Forty-Second Street, comes in. He and his assistants understand blinds, their whims and quirks, and will come to your house to straighten them out. Some frantic day you'll thank us for this tip—mark our word.



Schiaparelli SPONSORS *Cutex Tulip* FOR SPRING





"Wear it with your gay prints, with pink, dusty blue, purple, brown and yellow"

WITH an unerring eye for the chic, the wearable—Schiaparelli, famous Paris dressmaker, sponsors the new Cutex TULIP, to wear with her newest and loveliest Spring clothes. She is famous for a sixth sense that enables her to catch Tomorrow's tempo. So you may be quite sure that Cutex TULIP will be utterly right for the clothes and mood of the coming season!

Vibrant . . . Keyed to Springtime

The fresh, glowing color of full-open red tulips—little cups of bright red in brilliant Spring sunshine—sings in the new Cutex TULIP.

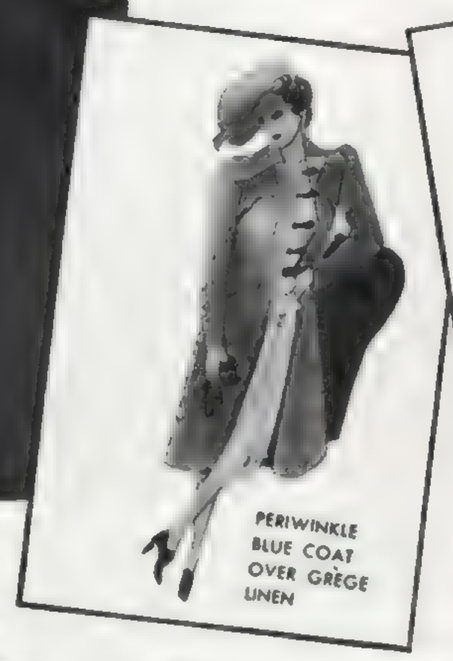
You'll adore this tender, gay TULIP shade with your new bright prints. It will be perfect, too, with this season's high-fashion purples, with dusty blue, with the new Spring pinks, and with both brown and yellow. We have Schiaparelli's emphatic say-so for this.

So—all of you—wear lovely, glowing Cutex TULIP—sponsored by Schiaparelli—and be in tune with the gay new Springtime world.

Cutex TULIP, like all Cutex shades, goes on with delightful smoothness. And *stays* on—without fading, chipping or peeling. Be sure to see *all* the chic new Spring, 1938 Cutex shades! Only 35¢ a bottle.

Northam Warren, New York, Montreal, London, Paris







Try these Six Exciting New Cutex Shades

HEATHER: A deep, smoky rose, with a hint of purple in it, for your navy, beige or gray suits.

LAUREL: Ashes of roses, a subtle smoky pink. Lovely with Spring pastels, gray, beige.

CLOVER: Deep, luscious red—goes beautifully with everything except orange tones.

THISTLE: Rust and Rose have met and mingled. Perfect with gray, green, rust, brown

TULIP: A fresh, glowing red. Stunning with black, pink, blue, purple, yellow, brown.

ROBIN RED: Truered, subdued in intensity. It really goes with everything.

Also Rose, Old Rose, Rust, Natural, Colorless and Burgundy.



Go to your BEAUTY SHOP

What a good dress designer can do for your figure, a professional manicurist can do for your fingers. Any shop displaying this sign will give you an Authorized Cutex Manicure.



As served by Fred, Filipino Butler to

GEORGE PALMER PUTNAM

OF NORTH HOLLYWOOD, CALIFORNIA

"After Coffee . . . a

BENEDICTINE"

TRADEMARK REG. U. S. PAT. OFF.



86° PROOF

Why do butlers to famous hosts agree: "After Coffee . . . a Bénédictine"? Why is it America's pleasantest after-dinner custom?

Your first sip of Bénédictine tells you. You enjoy a subtle, 16th-century flavour, a magic bouquet that thrills your delighted palate. Your respect increases when you learn that Bénédictine's formula has been a secret since *1510* . . . that it has *never* been successfully imitated . . . that there is still only *one* Bénédictine.

Why not try Bénédictine yourself, tonight? Or try a "B and B" . . . one-half Bénédictine, one-half Cognac Brandy.

Julius Wile Sons & Co., Inc.
New York, Sole U. S. Agents



D.O.M

SETTING A GOOD TABLE



A pale tracery of blossoms—white against white; linen on organdie. This ethereal square luncheon cloth is not too delicate for a square meal. One of James McCutcheon's importations



White linen hand-appliqué silhouettes deer of the forest against a background of almost invisible écru net. This dinner-cloth, with twelve napkins, is among the importations at Bournefield



White and white again—this time long blocks of linen and organdie set boldly in a modern design. One runner, twelve doilies, and twelve napkins. Mosse imports and initials them

BAKER



Pond-lilies in a placid pool is the illusion given by this unusual spaced pattern. A runner-doily and napkin set in shimmering platinum-grey satin damask—another of the prizes at Mosse


Morocco
Priscilla
Manchester
Monarch
MARTEX FITS EVERY PURSE
Prices from 50¢ to $2
MONARCH* Practical, moderately priced, 5 sizes, choice of 8 border colors.
MOROCCO* Soft texture; 5 glorious colors: China Blue, Orange, Lavender, Jade, Coral.
BRYN MAWR* Soft, colorful, luxurious. Same colors as Morocco.
MANCHESTER* For men — a new stimulating texture in an all-white rub-down towel.
PRISCILLA Soft, fluffy white — enlivened with candle-wick style borders.
FLEUR DE LIS* The newest all-over texture. It monograms beautifully. White, China Blue, Orange, Jade, Navy, Wine, Rose.
Sold only at department stores and specialty shops, who will monogram them for you at little extra cost. WELLINGTON SEARS COMPANY — 65 Worth Street, New York.
*In matching guest towels, bath mats and wash cloths.
Terry surface cut away to show the plied yarn underweave which adds years of life to every Martex bath towel.
martex
BATH TOWELS
Fleur de Lis
Bryn Mawr



LOVE STORY, LONG AGO

She was sixteen, and the prettiest girl in New England. He, a young lawyer, just starting to carve out the future that was to make his name renowned.

"We are setting up housekeeping in fine style," says a faded letter she wrote on that long-ago honeymoon. "Mamma has given me elegant china—and two dozen spoons of solid silver, made by the finest silversmith in these parts."

HISTORY REPEATS ITSELF

This spring, her charming descendant—Susan the fifth—is planning her own wedding. And the International Sterling she has chosen is wrought with the same true artistry that those early craftsmen, predecessors of International Sterling, bestowed on the first Susan's treasured spoons over a hundred years ago.

Here are patterns that testify to the unsurpassed skill of International's present craftsmen. Each is authentic in design—and radiant with the mellow lustre that is given to sterling silver only by hands that intimately know their task . . . (Jewelers are glad to make it easy for you to own International Sterling. Ask about Budget Payments or The Lay-Away Plan.)

International Silver Company, Wallingford, Conn.

International Sterling

MORE PINK PLEASANTRIES



BAKER

Slip your bed, headboard first, into something cool and comfortable from Hale's, this summer. This fitted spread and headboard cover are of crisp, glazed chintz, quilted in a small pattern. Order in rose, or in any colour you like, and just relax



This is a picture of a pouf with plenty of whoosh. Palmer makes it of Celanese rayon satin, full of white goose down, and a lucky bride receives it. That vertical panelled stitching is news. At John Wanamaker, in deep rose, or in almost any colour

NYHOLM



This is a sane time to buy a crazy-quilt, because people are all excited about old patchwork patterns. Bates has made this loom-quilted patchwork bedspread in the clean contrasts of rose-and-white, brown-and-white, blue-and-white. At Lord and Taylor

BEHIND THESE MODERN DIALS

... 125 Years of Experience



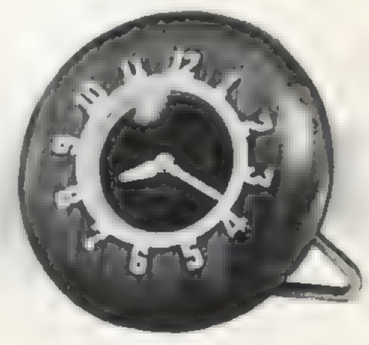
IF THE CLOCK you choose says "Seth Thomas" on the dial, then rest easy. You have bought one of today's smartest clocks. Whether yours is key-wound or a self-starting electric, into it have gone all the care and skill that have identified Seth Thomas Clocks as America's finest since 1813. You will be proud of your new possession and find it a constant source of enjoyment in your home. Seth Thomas Clocks, Thomaston, Connecticut. A Division of General Time Instruments Corporation.



1E WOODMONT ELECTRIC $8.95
1W WOODMONT 8 DAY $8.95



VOGUE 8 DAY $5.95



DISCUS 8 DAY $9.95
EXPOSED NUMERALS





TWO OF MY REGULAR GOLFING PALS ARE BRAEMAR'S "SCOTCH COMPANIONS"

Arriving pat with golfing weather are those pet Scotch sweaters of Peck & Peck—their famous Braemar Cashmeres. There's never been such a perfect pair for countryside pursuits—100% pure cashmere, light, soft and beautiful to see. And paired with them are nicely gored skirts of imported tweed, dyed in these sweater-shades: Jack Rose, Trafalgar Tan, Shepherdess Blue, Natural, Dusty Pink, Turquoise. Cardigan, $18.95; pullover, $15.95; skirt, $14.95.

Mail order address: 585 Fifth Avenue, N. Y.

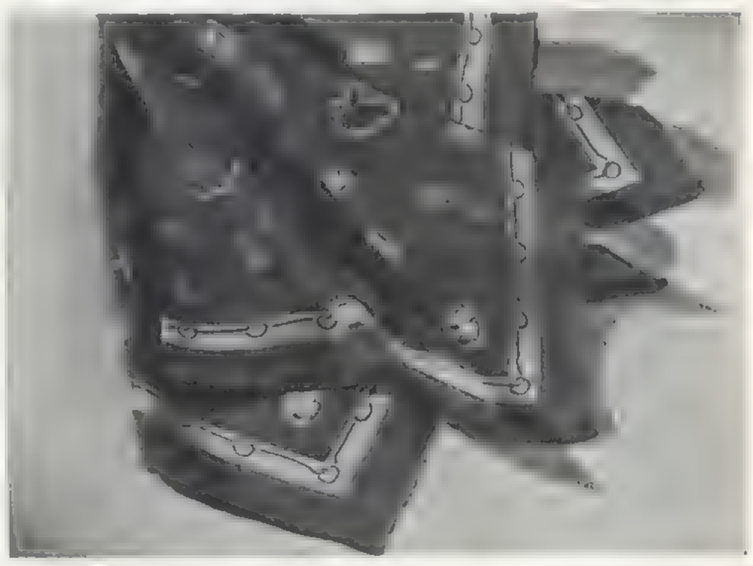
Peck & Peck

NEW YORK • PHILADELPHIA • BOSTON • DETROIT
CHICAGO • CLEVELAND • MINNEAPOLIS
PROVIDENCE • ST. LOUIS

NEWS COMES IN SQUARES



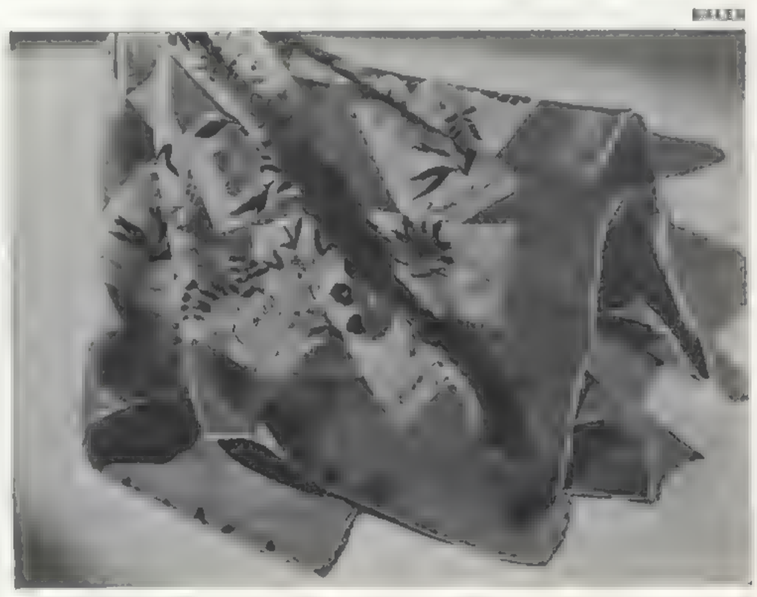
To add a flick of colour to your grey or blue tailored suit—a pure silk scarf with striped squares in almost every colour. (Something striped is a must-have, this spring.) From Altman



All your favourite charms—a Lilliputian shoe, a mask, a bugle, and all the rest—are strewn over a bright blue silk scarf that's fun to wear with tweeds and sports clothes; Bonwit Teller



Pink posies in a Paisley pattern grow on a black cotton Glentex square (there's pink and black again). It's large enough to twist into a turban to wear with a pink linen dress. At Best



Seed packets are tossed carelessly on a kaleidoscopic scarf of pure silk that would be an inveterate gardener's delight. One of Schiaparelli's amusing ideas, you can find it at Bonwit Teller

NOW— *Face Powder to Match Your Angelus Lipstick*

LOUIS PHILIPPE BRINGS PERFECT BLENDING...PERFECT HARMONY WITH HIS SENSATIONAL NEW...

—Poudre Incarnat



The smartest of powder boxes—of gold metal, banded in Chinese red lacquer with the famous fleur-de-lis design of Angelus Lipstick Incarnat.



(at the right) Actual microscopic photograph of Poudre Incarnat before it has been triple-refined. Note the unevenness and coarseness of the texture that are the cause of unattractive make-up.

(at the left) Triple-refined! *Here is a microscopic close-up of Poudre Incarnat after the process of being triple-refined. You can see the fineness and smoothness of its texture that are so necessary to a bewitching make-up.*

You'll quit other ways of making up when you see what this does for your appearance

WITH this amazing cosmetic achievement Louis Philippe, the famous French colorist, changes all present ideas of face powder. For Poudre Incarnat is a new face powder that in color and texture overcomes the very faults women have complained of in powder.

No More Guesswork About Color

Poudre Incarnat comes in FIVE utterly new and glamorous colors. Colors that simplify the whole make-up problem—for they match exactly the tone of your skin *and* your Angelus Lipstick and Rouge. All you do to get thrilling color harmony in your make-up is to ask for this new powder by the number of your lipstick. The matching powder and lipstick have the same color numbers. For instance, No. 411 (Naturelle No. 1) in both powder and lipstick is perfect for a blonde. No. 414 (Rachelle No. 1) is ravishing for a brunette.

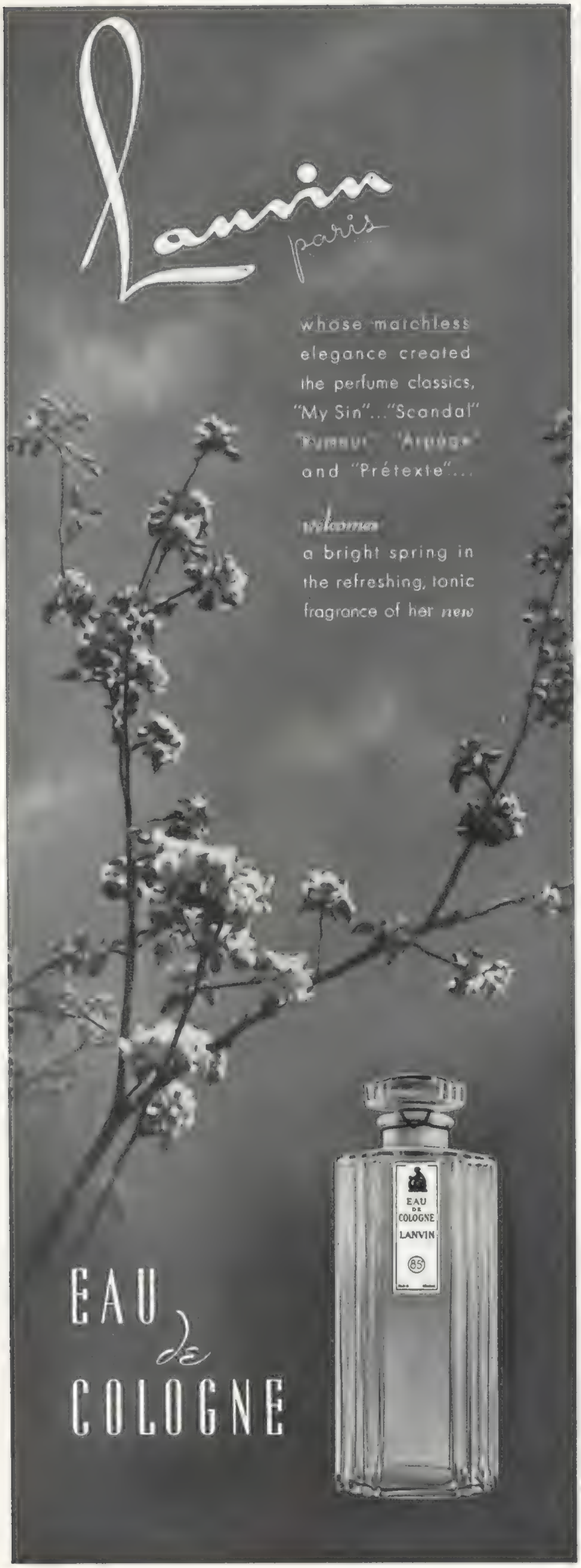
The exquisite texture of this powder is thrilling beyond words. It has been *triple-refined* by a special modern process that gives it the smoothest, finest consistency imaginable. Virtually invisible, it gives the skin a satiny dull finish and enhances the loveliness of your own rich skin tones.

No More Worry About Shiny Nose Oily-Looking Skin

Once you apply Poudre Incarnat, there it stays. You don't have to be continually dabbing on powder, for it contains olive oil which makes the powder cling to the skin. You can be confident hours after you've put it on that you look the same . . . your nose won't be shiny or your skin oily-looking.

You'll adore the box it comes in. Truly the smartest of all powder boxes, so beautifully wrought in gold metal that it looks as though it came from a fashionable jeweler. Yet it costs surprisingly little.

Get a box today at your favorite drug or department store.



INFLATING THE DOLLAR



Here's bait to bring you compliments all summer (and small harm to your purse). Blue Everfast piqué dress printed in circus dots; for about $11; Best



To wear with your country slacks and skirts—this pale blue jacket of Shepherd flannel with knitted back and sleeves. It costs next to nothing—under $4; at Macy's



Calico is coming back again. Here's a beige, red, and white cotton calico jacket — quilted and metal-buttoned, with skirt to match. For about $11; Best



For Sunday luncheons at the club have something casual—like this Marinette knitted dress in aquamarine, with a brown tape belt. An aquamarine fish-net turban



TONI FRISSELL

This spring, it's stripes at any price. You can easily afford these—on a navy-and-white knitted suit; good shoulders, good lines. About $25; Bonwit Teller

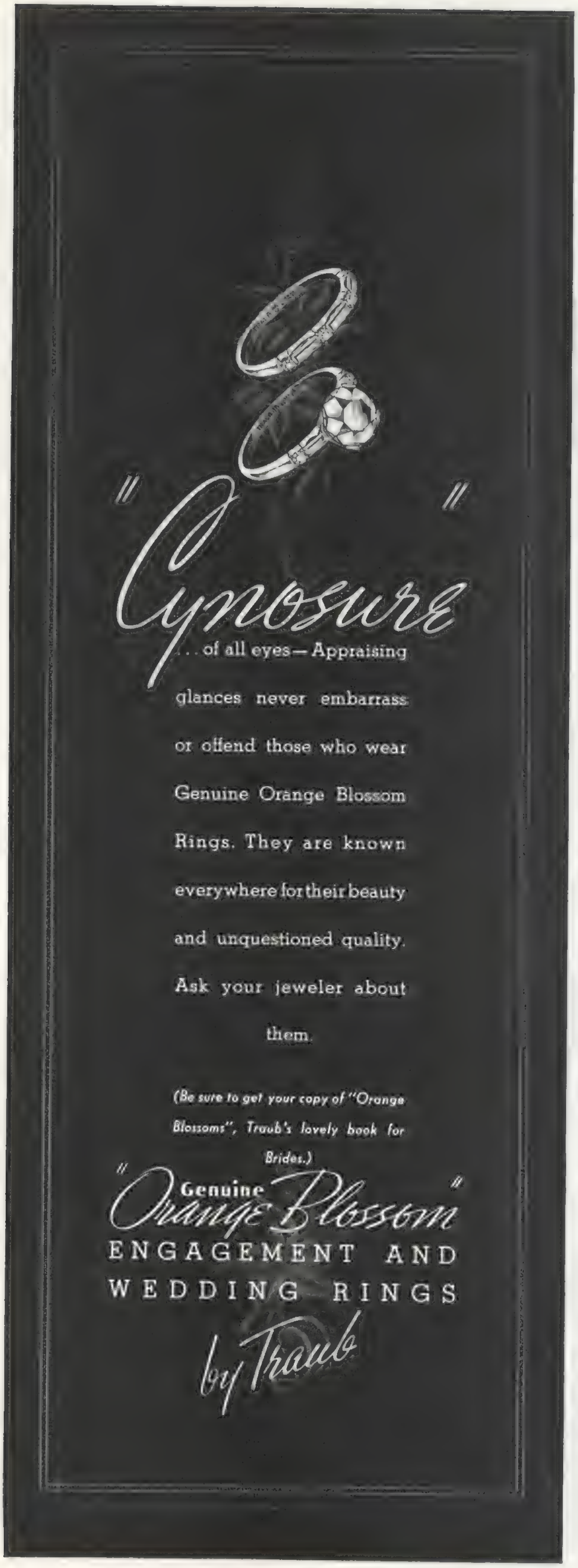


BECAUSE in Gorham patterns only can you choose from every style, every period, at its artistic and authentic best. *BECAUSE* Gorham artistry and craftsmanship have reigned undisputed for more than a century! *BECAUSE* in Gorham Sterling you can start with a teaspoon, a modest set, or a complete service, and it can still be added to, generations from now! *BECAUSE* year after year, Gorham designs are *chosen* by more people than any other Sterling in America!

This year's favorites are shown above. By all means *see* these charming Gorham Sterling patterns at your leading jeweler's, or write for illustrated price list to The Gorham Company, Providence, Rhode Island.

GORHAM *Sterling*

AMERICA'S LEADING SILVERSMITHS SINCE 1831



LET'S GO TO THE CLUB

Watch the play in a precisely tailored dress of natural silk broadcloth; pocket flaps for belt loops. John Wanamaker





Another good spectator sports outfit—a two-piece linen knitted dress; broadened shoulders, russet belt. John Wanamaker

Play your best game in these Bradley sweaters of Argentine wool, this basket-weave action skirt; John Wanamaker





Lunch at the club in a checked gingham Grace Ashley dress—blue-and-white, with red studs and belt; Best

Two Summer Cruises to Unknown Europe

— to historic and beautiful places that most Americans in Europe miss

- To Lisbon . . . St. Nazaire and Brest in Brittany . . . Cobh and Dublin Bay in Ireland . . . North Wales . . . Oban and Edinburgh . . . Iceland . . . the North Cape and the Land of the Midnight Sun . . . Norway's fjords and cities . . . Stockholm . . . Copenhagen . . . Danzig . . . Finland . . . Russia.

- *To one group of these interesting towns and countries will go the Raymond-Whitcomb Norway-Europe Cruise of 1938, while the Raymond-Whitcomb North Cape Cruise will go to another group.*



Norway-Europe Cruise

A coastline cruise of Europe from Lisbon to Norway and Sweden, with stops in Brittany, Ireland, Wales, Scotland, Denmark and Holland. All told, 21 calls in 9 countries or islands. Shore excursions to places of beauty, quaintness or other interest. 37 days, with a wide choice of return sailings up to December 31.

Sailing June 25
in the French Line "Paris"

Rates, $590 up

North Cape Cruise

The eighteenth annual Raymond-Whitcomb Cruise to Iceland, Norway, Sweden, Denmark, the Baltic and Russia. With visits to all four Scandinavian capitals, delightful northern cities, several of the grandest fjords, idyllic fjord villages. Shore excursions to Moscow and other inland places. 45 days, with a wide choice of return sailings up to December 31.

Sailing July 2
in the Cunard White Star "Franconia"

Rates, $550 up

SEE YOUR OWN TRAVEL AGENT . . . OR

Raymond-Whitcomb

New York: 670 Fifth Avenue (at 53rd Street)
Boston: 145 Tremont St. & 122 Newbury St. Philadelphia: 1517 Walnut Street
Cleveland: 841 Union Trust Building Chicago: 320 No. Michigan Ave.

THERE'S LOVELINESS FOR

You . . . IN FLEXEES



When you buy Flexees, you buy beauty . . . not just a corset.

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THEY BID FOR YOUR HAND



KENNEDY

Adrienne Ames poses for Vogue in an Easter outfit—white Kislav gloves of washable doeskin with a centre-back seam; black wool suit; white straw beret; Best

NOT so many years ago (circa Little Women), any woman whose costume wasn't rounded off with a pair of immaculate gloves was considered less than a lady. To-day, though the moral aspect of gloves has vanished, they are as important as ever to a smart appearance. Here are a few hand-picked ideas:

Capeskin gloves, very supple and soft and tissue-thin, are strong contenders for summer. Have a pair of short white ones, buttoned once, for day. And for evening, a long pair, pink as strawberry sherbet, that rounds the curve of your elbow.

Gloves with knitted or crocheted backs and leather palms—you wear them with suits or country clothes—look very new. Sometimes the palms are doeskin, sometimes kid; the backs can be almost any colour. (If you have a problem colour you want to match, you can buy a white pair and have it dyed.)

Perforated gloves are appearing by the handful—own a pair of white pigskin ones, with perforations no bigger than pin-pricks, or gloves with perforations of assorted sizes, through which the breezes circulate. (Remember this, in a heatwave.)

Fabric gloves these days are coming in for more prestige than ever before—what with hand-stitching and hand-whipping. Buy a few pairs to eke out your doeskins and suèdes—you can get them in the same colours, and they're godsends in the country.

Finally, keep all your gloves brushed, washed, or dry-cleaned above reproach. You do, actually, owe it to your costumes.

BAKER



Tab cuffs differentiate these Kislav gloves of white washable doeskin—wear them with black or navy-blue. Best has them in New York; I. Magnin in California

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Delicious and Refreshing



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Written into every line of British Walkers is an invitation to walk... to enjoy the sure-footed comfort and distinction of shoes designed for action. The leathers, chosen with microscopic care for quality and suppleness, coupled with superior American shoe-making, provide unusual flexibility. Women who insist on the finest are buying whole wardrobes of British Walkers for town and country use. British Walkers begin at 10.75.

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San Francisco, Calif...Sommer & Kaufmann	*Oklahoma City, Okla.* .....Kerr's
Kansas City, Mo......Harzfeld's, Inc.	*Richmond, Va.*...Berry-Burk & Co., Inc.
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Milwaukee, Wis...Caspari & Virmond Co.	*Tulsa, Okla.*.....Stern and Levy

And other leading stores in the principal cities

"ONE BIG UNION FOR TWO"

(Continued from page 112) If you love the off-shoulder dresses, be married in one—but observe tradition by filling in the décolletage with net. Or choose instead a dress that's puritanically high-necked and long-sleeved. Though she didn't intend it primarily for matrimonial purposes, Alix made one of these innocents—white organdie with a great skirt-flounce twenty-four yards wide. (On the other hand, you can wear a perfectly classic, slim-skirted dress—like that on page 113.)

Pledge yourself to white—angelic, snowy-white—as many brides will this year. Put all your bridesmaids into white, with toques of lily-of-the-valley and short green veils; perhaps the maid of honour in green. Or have a pale, rising-mist blue for yourself, and half your bridesmaids in pink, half in blue—all with pink flowers. Or all the bridesmaids in varying shades of blue, mauve, fuchsia, and purple—with bouquets of bluebells.

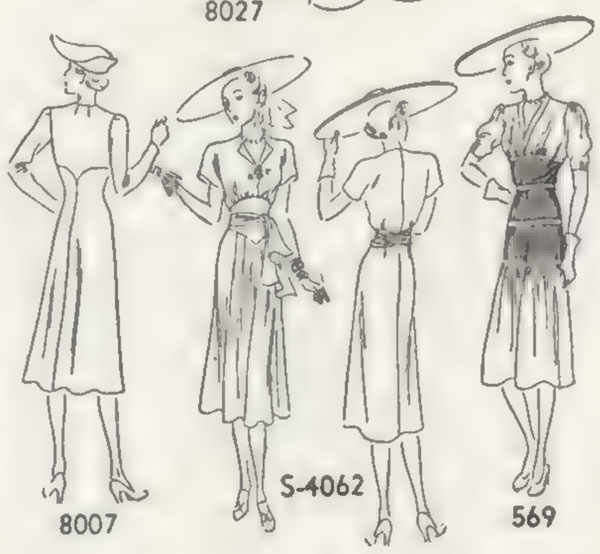
Since every one's wearing lace, bring to light the heirloom laces of your family, to make a head-dress or cap for your veil. Or carry it further by having your wedding-dress made all of lace.

The dean of wedding-dress makers, Mr. Tappé, gives you several enchanting ideas. He suggests a Greek wedding, with the bride in white fluted chiffon bordered with silver and pearls, for one thing. Or a rose wedding—where the bride has a dress of white chiffon rose petals and puts a white rose on her head; the bridesmaids in petal dresses shading from pale pink to magenta. Marry in the country (another of Mr. Tappé's ideas) in white chintz with flounces and petticoats, your bridesmaids in pale blue chintz with laced organza bodices, and hats hung from ribbons.

Make your wedding specially memorable by having the church bells chime softly during the ceremony. Or have the whole church lighted with candles—a soft, diffused light. Or—if you live in the South where gardenias grow in the front yard—let the bridesmaids walk in a single line, carrying a gardenia garland.

DESIGNS FOR DRESSMAKING





Vogue's Designs for Dressmaking in a wedding scene for the summer bride, her bridesmaids, and for the wedding guests. Other views on pages 116, 117. Designed for sizes: 8021, in 12 to 20, 30 to 40; 8027, 8007, and S-4062, in 12 to 20, 30 to 38; 3529, in 4 to 10 years; and 569, in 12 to 18, 30 to 36

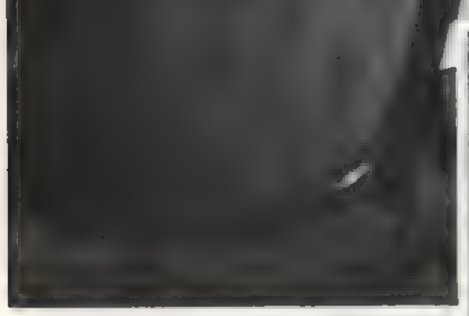
PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 168.



ACCENT ON "ENJOYMENT"

and a strong echo on VALUE

The *Manhattan* and *Washington* are widely known for their informal and thoroughly "ship-like" atmosphere. Hospitality is genuine, the food is grand and service is thoughtful. Every detail of these ships reflects years of experience and "skill" in giving travelers just what they want.



Menus are lavish—the food as fine as you've ever tasted. And dining rooms are air-conditioned for added comfort.



Sailing Day! The *Manhattan* and *Washington* are the largest, fastest liners flying the American flag, and two of the most beautiful vessels afloat as well. (Below) Deck tennis on the sunny sports deck.



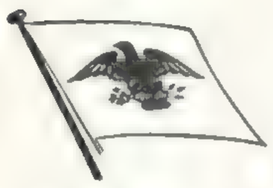
The MANHATTAN and WASHINGTON are really "big ships"—equipped with every comfort and luxury of modern ocean travel. Interiors are spacious and furnished with the quiet good taste of a luxurious home. There are elevators, swimming pools, literally acres of deck space both open and glass-enclosed. Measured by any standard you choose, the actual *value* your travel dollar buys is exceptional.



Staterooms are exceptionally large and well-planned. Passengers especially like the full-sized beds, triple-view mirrors, ample closet space for clothes. There's even the added convenience of a telephone.

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Every Wednesday at noon a United States Liner sails to Ireland, England, France, Germany. Cabin Class on the *Manhattan* and *Washington*, $186 up; Tourist, $127 up. Or on the *Pres. Harding* and *Pres. Roosevelt*, Cabin, $141 up. Also "American One Class" liners sail weekly direct to London — fortnightly to Cobh and Liverpool — only $105 up. Rates slightly higher during summer season.

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Gossard's silk wound Power elastic NET firmly moulds and controls for all its filmy appearance. The girdle (shown in the "X-Ray" photograph) has front and back panels of lustrous Rayon satin, and it closes with a slide fastener. Model 5033.

The backless Sta-Lo** uplift of net, is designed for three bust types. Model 8092 S. M. and L.

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ACTION OUTFITS



Above, left: For the links: a Sacony suède-finished sweater, herring-bone rayon skirt. Saks-Fifth Avenue



Below: Team tailored navy-blue flannel shorts with a beige sweater, for sports. John Wanamaker

Above, right: For action on the courts—a knee-length white piqué "Tom-Boy" dress. From Best



Above: Beach-comber comfort — "Tom-Boy" shirt and slacks; coral-coloured cotton hop-sacking. Best

At left: A white alpaca "Patroons" play-suit, with a separated Talon-fastened skirt. At The Cotton Shop



(*Above*)—BENTLEY. Smart new Hamilton *curved-to-the-wrist* strap model. 19 jewel movement. With 14K solid gold case, natural yellow only. With applied gold numeral dial (as shown). $100

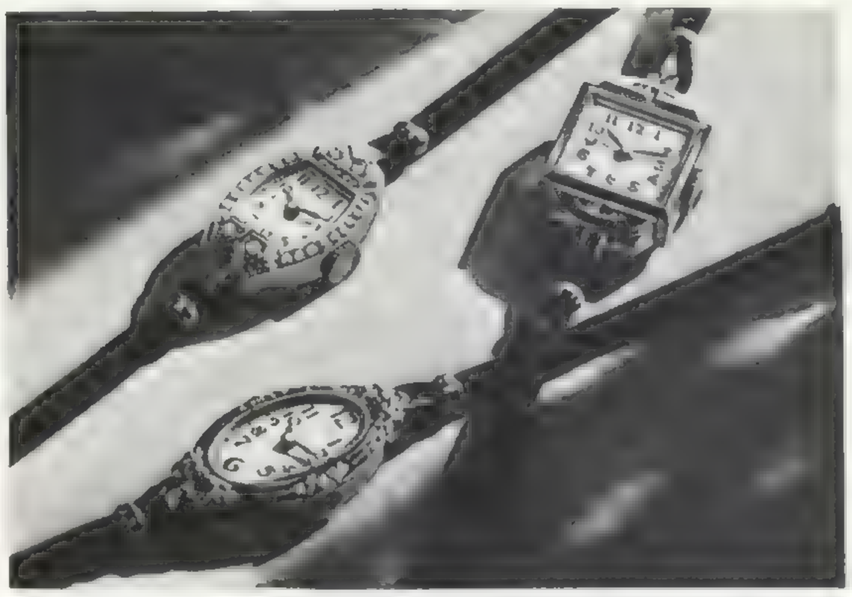
"A time for **GREAT THINGS** and a time for **SMALL THINGS**"

Cervantes

• There is really only one kind of time for all things, either great or small—and that is Accurate Time.

That is the kind you get from a Hamilton Watch. Hamilton cannot afford to give you less, for Hamilton's reputation for accuracy is its most precious, most guarded possession. That is one important reason why no Hamilton movement contains fewer than 17 fine jewels, why no Hamilton is cased in less than precious metal—platinum, solid gold, or gold filled.

Today Hamilton time is standard wherever Accuracy is vitally essential—in transportation, in exploration, in scientific research. Generations of railroad men have named it "the watch of railroad accuracy." Four out of five of America's leading airlines use it as "official watch aloft."



(*Upper left*) NOLA. Beautiful diamond cased model. 17 jewel movement. 10% iridium platinum case with 22 sparkling diamonds. White gold fittings . . . $175

(*Upper right*) AUDREY. 17 jewels. 10K gold filled, white or natural yellow. Raised numeral dial. Silk cord (shown). $40. With gold filled bracelet $42.50

(*Lower left*) DORIAN. Stunning new model! 17 jewels. 14K yellow gold only. The gracefully carved case is trimmed in white gold. Gold filled fittings $60

There are more than a score of Hamilton models available—from exquisite little wrist watches for women to handsome men's pocket watches. But each is beautiful in design, each is accurate in performance, whether it is priced as low as $37.50 or as high as $5000. See these new Hamiltons yourself by visiting leading jewelers, or write us for an illustrated folder. Hamilton Watch Company, 848 Columbia Avenue, Lancaster, Penna.



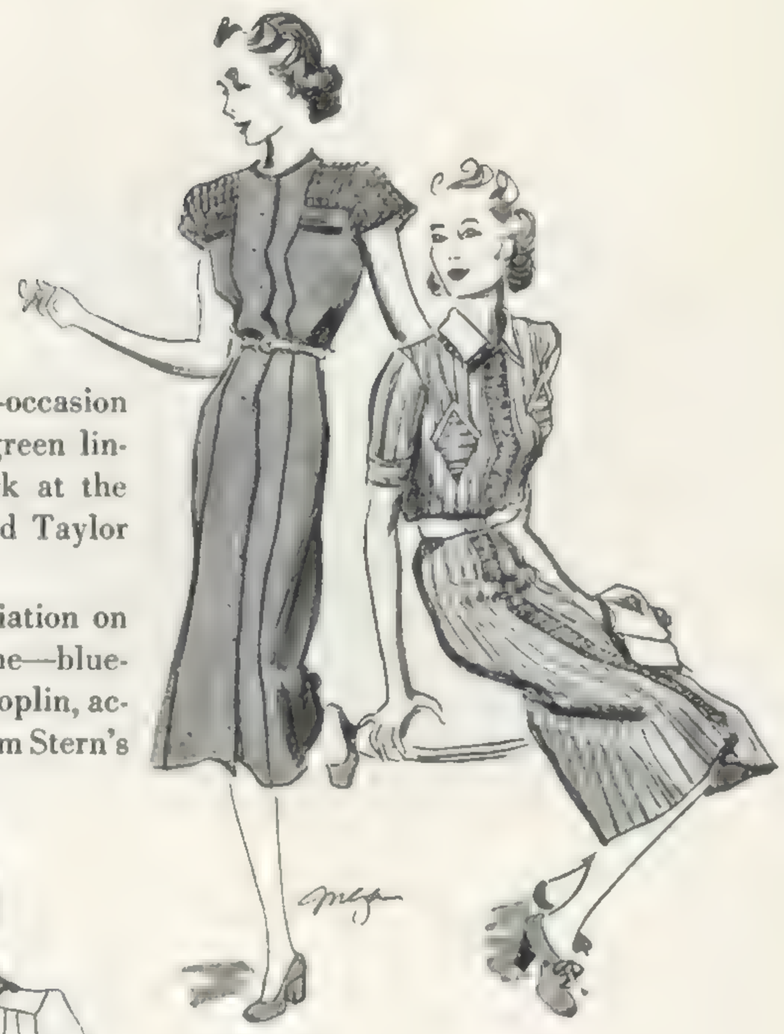
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• Now—autograph your own cigarette or powder case—scrawl blithe greetings, pictorial or otherwise, on Birthday, Graduation or Easter Gifts! (Gentlemen please note.)

• Henriette makes it so easy. You write your name or message in ink on white paper. Your shop obligingly takes it over. In 10 days, your literary or artistic effort returns to you, unbelievably your own, etched in shining metal! Etching in any color—to match a spring outfit . . . your bridesmaids' gowns . . . The idea has unlimited possibilities for originality and chic! Workmanship is distinguished. Prices reasonable. Henriette, Inc., 385 Fifth Avenue, New York.

by **Henriette**

FOR NEXT TO NOTHING



First, right: An all-occasion summer dress, of green linen, with latticework at the shoulders. Lord and Taylor

Second, right: Variation on the shirt-waist theme—blue-and-white striped poplin, accented in white. From Stern's



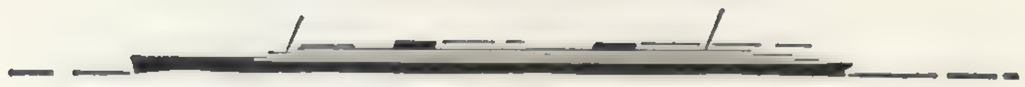
At left. A dress for hot weather: navy-blue linen; hand-faggoted border on the blouse. At Lord and Taylor

Left, below: For commuters, a white-dotted navy-blue dress of rayon crêpe, back-buttoned. At Bloomingdale

Right, below: Rich-man-poor-man buttons down the front of a blue-and-white striped crêpe dress. Ladins







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Pink-and-green linen; Howard and Schaffer

Striped silk twill in four colours; Bello, Inc.

NEW MOVES IN DECORATION

(Continued from page 109) Decorating fabrics have suddenly become as smooth and sleek as they have lately been rough and shaggy. Rough textures are fewer and fewer, nearly all of the remaining ones being confined to silks and damasks.

Crisp chintzes and sharp taffetas now appear in colours to match: brilliant greens and blues and rosy-corals. Sleek satins have two-colour stripes on pale grounds: ruby-red and white against pale blue; coral-pink and yellow against grey; emerald-green on cream. Large bright palm-leaf fans, very 1880, appear on white chintz; large white leaves on dark bright green chintz. Big-flowered Edwardian chintzes in their original colours are being revived. Three colours of polka-dots are sprinkled like confetti over white chintz; and black quilting makes a filigree pattern on salmon-pink chintz. Another refreshing new chintz has large grey-and-white orchids on a pink background.

Enormous plaids in green and grey and white mark linens. White hair-lines streak an inch apart on dark blue linen. Soft wools in lemon-yellow, white, or deep brown look new. Pale pink velveteen is printed with 1905 roses in yellow and red. There is a new damask that looks like suède. And the ultimate in crispness is a white hair-cloth, sleekly plain or with a tiny dotted pattern.

WALL-PAPERS are taking to bright colours, too. An Indo-Chinese pattern, rather like that of an India-print bedspread, appears in brilliant reds, pinks, and greens, on a white ground. Enormous tulips and emerald-green ribbons brighten a pale green ground. Life-size fruits—apples, cherries, plums, and strawberries—are set on a pale grey ground.

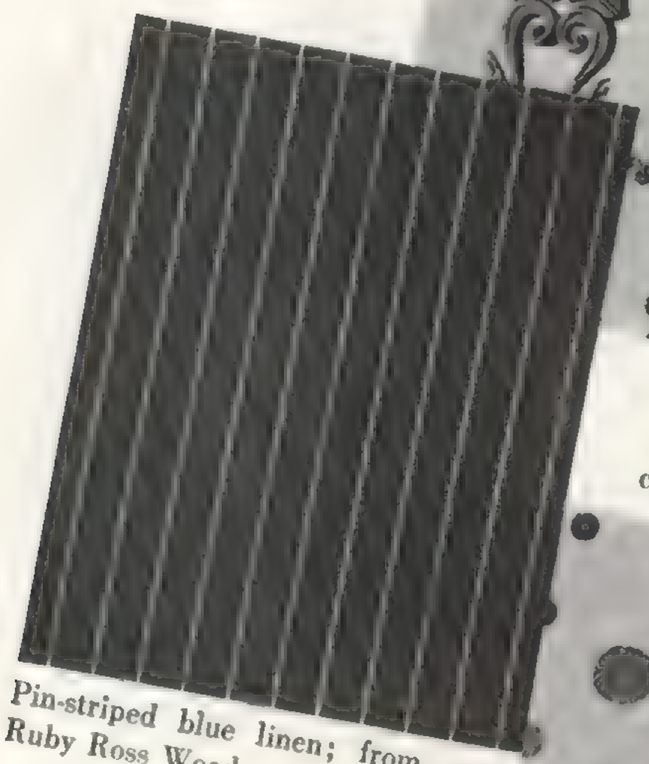
Every imaginable stripe—from five-inch wide ones to hair-lines—marks wall-papers—though one must be careful in choosing the very narrow ones, which are apt to be hard on the eyes. Flowers are arranged in stripes on white moire—flowers in natural colours. Pastel colours are used chiefly as backgrounds for bright accessories, but, since this is a lenient season, you can still find the makings of a pastel-toned room if you should insist. (Continued on page 158)



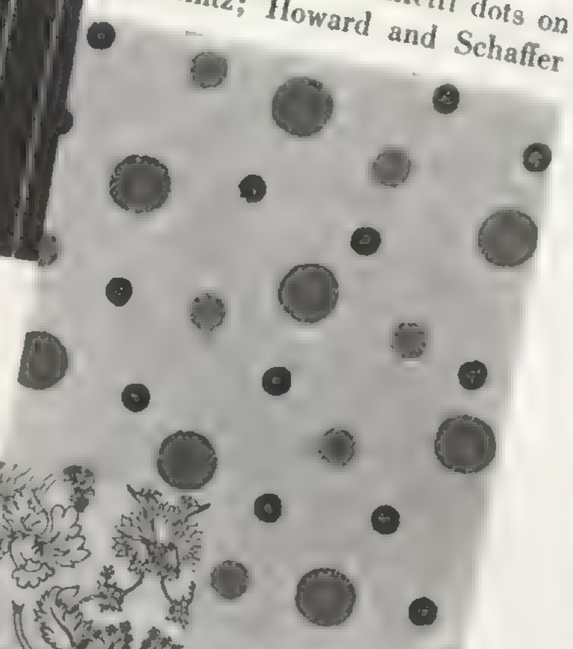
White leaves on green chintz; from Ruby Ross Wood



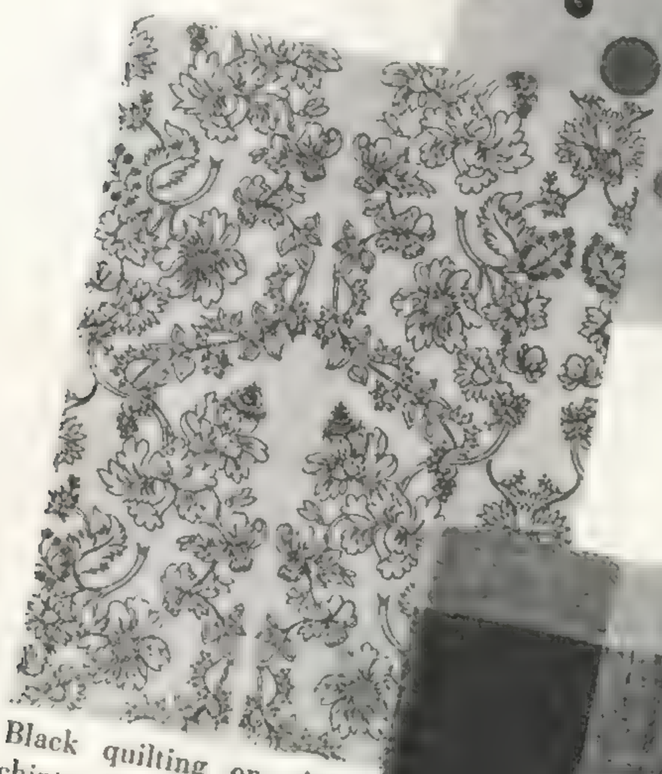
Yellow baroque linen; from Howard and Schaffer



Pin-striped blue linen; from Ruby Ross Wood



Confetti dots on chintz; Howard and Schaffer



Black quilting on pink chintz; Ruby Ross Wood

Plaid linen in green, grey, and white; Bello, Inc.

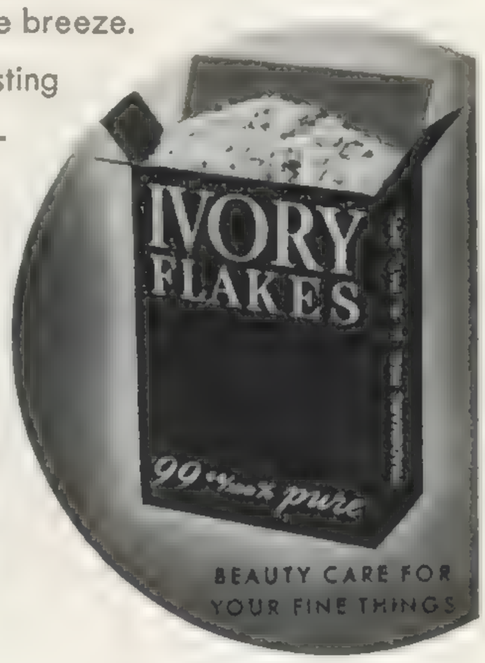


An Ivory-washable frock in the new bloused silhouette with a flexible waist-slimming belt and pleats to billow in the breeze.

Of pure silk pastel shirting with contrasting detachable belt. Jane Engel will tell you, "Frequent tubbings in gentle Ivory Flakes will keep it April-fresh through September."

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of a Gay Summer



NELLY DONS IN NELDA CREPE OF ENKA RAYON

A collection of dresses to keep you fresh and charming from morn till night. Beautifully designed and fitted in Nelda Crepe in dobby and plain weaves, of Enka Rayon.

#622 *(Above)* — Angelitos Print Dobby Nelda Crepe with new square neck and brief sleeves Dusk Blue, Rose Red, Clover Leaf Green and Raven Black 14 to 44. $5.95

#625 *(Top)* — Fine dressmaking distinguishes an Aurora Print Nelda Crepe. Splashes of color in flower and soft belt. Puerto Blue, Argentine Rose, Gaucho Green, Mayo Black. 14 to 44. $5.95

#623 *(Left)* — Damozel Print Dobby Nelda Crepe . . . buttons all the way down the front. Half Moon pockets with effective stitching. Rose Red, Dusk Blue, Treebark Brown. 12 to 44. $5.95

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Wall-paper with a vista; Katzenbach and Warren

Flower column wall-paper; Hobe Erwin Editions

NEW MOVES IN DECORATION

(Continued from page 156) Photo-murals are familiar to every one in the decorating world, but heretofore they've usually been just enlarged photographs of sky-lines and gardens. This year, Ruby Ross Wood has taken a pottery figure of a horse as a subject for enlargement and framed it in strips of mirror. You see it on page 108. This opens up a whole new field of subjects. You might have an enlargement made of any small piece of sculpture; a group of figurines in white against a dark ground; or any admired bibelot. You can't just go to any little snap-shot service around the corner for these enlargements—but Ruby Ross Wood and other decorators will have them done for you. And the process is surprisingly inexpensive—the horse enlargement, completely framed, is around $65—little enough for anything so large and decorative.

The new Leize Rose mural-prints on fabrics, too, make a dramatic addition to decoration: vastly enlarged flowers; scenic prints that look like gigantic *toiles de Jouy*; and Parthenon columns some six feet tall—the latter very effective for curtains.

At Lord and Taylor's, William Pahlmann continues his use of diverting details with a remarkably free hand. He believes in stronger colours, smoother textures, bolder patterns, more use of wall-paper, and the curvilinear line in modern rooms. In the new Swedish rooms, he shows you how easily it can be done with curtains. He enlivens a basic eighteenth-century room with a colourful background and modern accessories.

And here are several new details seen about town: Alternate pink and blue candle-shades on a pair of crystal sconces, and, again, alternate magenta and violet ones of metallic paper in another room. Wedgwood vases filled with pink carnations.

The stiff organdie frills, five inches wide, that outline a pair of grey velveteen chairs. A dining-room with a built-in banquette covered with mauve leather, and pale blue walls into which are inserted gun-metal mirrors. A narrow foyer with slate walls, cream-and-green striped sofa, and a vivid green carpet. A pair of orange velvet-covered chairs as the only bright note in an otherwise softly toned library.

EVERETT GRAY LINSLEY



Green-and-cream wall-paper; Katzenbach and Warren



Red fruit on grey paper; Katzenbach and Warren



Chintz-like flowers; paper from Jones and Erwin



Fern wall-paper; from Thomas Strahan



Indo-Chinese paper; from Thomas Strahan



SHINE in the Hollywood manner, with Volupté's new **HUSSY** of a Lipstick—"H". This LUSTROUS finish gives lips a dazzling look that is decidedly intriguing. It makes you seem very much the FEMME FATALE, rivaling the screen's glamour girls, a lovely menace to masculine peace of mind! . . . **OR**

VOLUPTÉ

COMPLIMENT your lips softly, subtly, with Volupté's **LADY** of a Lipstick—"L". This flattering, DE-LUSTRED finish brings tender, appealing warmth of color, bloom that MIGHT be natural and is definitely enchanting. Both "H" and "L" last faithfully . . . in the same five lush shades.



CAREER BOUND FROCKS in

Luella Prints

of SNIA spun rayon and silk



fabric by COHAMA

In town, out of town, LUELLA prints are proper, clean-cut as cube sugar in dark tea-cups. These Paris conscious patterns are etched clear against the light weight porous nubby fabric in a manner as modern as Diesel engines and Manhattan cocktails. Sizes 12 to 20. . . . . $6.50

Top: "Dandelion" monotone flower motif.

Center: "Martinique" spaced polka dot.

Bottom: "Sailor's Knot" white figure on solid color grounds.

Snia spun rayon presentation

SNIA spun rayon is made by SNIA VISCOSA, world's largest producer of rayon staple fibre.

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"LaFayette," the beautiful table silver by Towle, is an exact reproduction of a Colonial design, the counterpart of heirlooms that have descended from the Revolutionary period. The porringer has retained its classic form through generations, and is as perfect for your baby's cereal to-day as it was a hundred years ago

IF you love silver of old design, you love it so much that it transcends your joy in more light-hearted possessions. You love it whether you inherited it or bought it; whether it is old by years or by virtue of being a perfect reproduction of a classic. And it takes only the impetus of one or two pieces to start you on the way to being a collector, if only in a minor way.

The pieces in the photographs on these two pages—as well as on pages 164 and 165—are all *reproduction pieces made by modern silversmiths.* And into the reproduction work has gone the finest craftsmanship and a great love of tradition, so that each piece bears the stamp of authenticity. As we went through the factories and workrooms of the modern silver manufacturers in quest of these reproductions, we were impressed anew with the care and pride accorded to the recreation of these beautiful things of the past.

We were impressed, too, with the versatility of the pieces themselves, a subject we have developed before in these pages. Specifically, consider the beauty of the Queen Anne tureen (lower photograph, page 165) to be filled not only with soup, but with fruit or flowers or bright-coloured vegetables. Think of the superb claret pitcher (upper photograph, page 165) with wine punch, or long, thin-stemmed flowers, or standing quite by itself. Imagine the child's cup, a triumphant reproduction of an 1812 English piece, holding wild flowers or huge matches for the fireplace. Think of all the things you could put in those beautiful Paul Revere bowls (upper photograph, opposite), which are reproduced in sizes from small to huge. If you acquire the muffineer (centre photograph, page 164), remember to fill it with powdered ginger when you serve melon, and arrange diet breads in geometric rows on any of the handsome trays.

With wedding-present time practically upon us, this assortment of reproduction silver should be a veritable fount of inspiration. And, of course, these aren't all. We selected from the leading silver manufacturers pieces we considered outstanding for their charm and authenticity. You will find many more. The pieces shown in the photographs on page 165 are silver-plated. All the others are sterling silver. And you will find representative collections at the leading jewellers throughout the country.



These are two of the bowls made by Watson duplicating the famous one designed by Paul Revere in 1768. The series includes eight sizes in all, and you will find infinite uses for each size. The water-pitcher is from one of Paul Revere's models created in 1804. The old type of Dutch pepper-mill is made with silver over wood



Lunt's Early American tea-set has preserved the distinguishing points that characterized the silver pieces of the early American era. The shapes of the teapot, cream jug, and sugar bowl, all differ from one another. The sugar bowl has a top, but no handles. The effect of the whole is one of sturdy and enduring beauty

NYHOLM



This Queen Anne after-dinner coffee service made by International is a faithful reproduction of the beautiful original made in the period of 1702-1714. Despite its definite period, it is a gracious complement to any type of décor you put it in. The fluting, so typical of the period, is always known as Queen Anne fluting



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COTTAGE IN SÄRÖ

By William B. Powell

IF you're thinking of a cottage for the summer, don't overlook Sweden. That northern land has lots to offer—bracing air, sun that tans you the most beautiful tan in Europe (I don't know why, but it's true), flowers that grow brilliantly and profusely, sports at every turn, low living costs—and the best-looking people on earth. One young New York couple, the G. Hilmer Lundbecks, junior, leased a villa last year at Särö.

Fifteen miles from Gothenburg, Särö is a resort that, I suppose, one would call the Newport of Sweden. But it is Newport only in that it is the most popular resort of the Swedish aristocracy; physically, it resembles Newport no more than do a group of simple summer cottages on the Maine coast. Sailors assure you that the place is heaven, and those who like to spend most of their days in, rather than on, the water, claim that the sea around Särö is perfect—just enough salt to be bracing.

Long before sailing, the Lundbecks rented their villa by mail. A complete set of snap-shots, diagrams, and descriptions gave them an accurate picture of what they would get. (Renting transactions can be done through Stockholm's great department store, Nordiska Kompaniet, which, like Harrods' in London, deals in houses, apartments, and the hiring of servants.) In short, to rent a house in Sweden, one follows the same procedure as in Bermuda.

The villa itself was the usual type of summer cottage that we're apt to find at any of our seaside resorts. Inside, however, it was far better furnished, decorated, and equipped. The rent was only six hundred and fifty dollars for the season, meaning June, July, and August. Full of fine pictures and antiques, crystal chandeliers, including brackets that once graced one of the Duke of Windsor's houses in England, the cottage consisted of a living-room, library, dining-room, five bedrooms, two bathrooms, and five toilets.

The staff included: a cook at one hundred *kronor* a month (a *krona* is about twenty-five cents), a chambermaid-waitress at one hundred *kronor*, and a gardener who came by the hour at seventy-five *öre* an hour (about seventeen cents). The greatest treasure, however, was what is known in Sweden as a "family girl." This Swedish institution is a girl of good background who, having had special training for her job, likes to get a holiday at a resort by taking care of children. She is a sort of governess-companion, and is treated as one of the family. The paragon that the Lundbecks got turned out to be an excellent tennis player and swimmer, looked like Garbo, played jazz on the piano, and taught the children tap-dancing. Moreover, for all this talent, you only have to pay twenty-five dollars a month.

The housekeeping and marketing were simple matters. Staples and meat were ordered from the near-by town of Kungsbacka or from Gothenburg, from which the big shops send out deliveries daily to Särö. The main joy of housekeeping, however, was the door-to-door vendor. Each morning, trades people came around with their baskets of fruit, vegetables, and fish in season. To cover goods purchased from these vendors, the cook was given an allowance of twenty *kronor* (five dollars) a week. The rest of the meat and grocery bills (there were seven people to feed) amounted to from three hundred to three hundred and fifty *kronor* a month—about seventy-five dollars.

The servants all spoke English, and the cook caught on quickly to those special American dishes that the family felt they couldn't live without. Her own *plats du jour*, however, were often so attractive that there were demands for them to be repeated. Such things as herring cooked that special Swedish way with potatoes and dill (dill is an important ingredient over there and often works wonders), fish pudding, shrimp omelette, meat balls, yellow bean soup, and pancakes served with cranberries.

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COTTAGE IN SÄRÖ

Smörgåsbord, by the way, isn't apt to be included in family menus. You see it mostly in restaurants.

The season starts at Särö shortly before Midsummer Day (June twenty-first), which is a great holiday in this land of northern lights. A pole, gaily festooned in the manner of a Maypole, is erected, children bring in flowers from the woods and gardens, there is music, singing, and at night a gala at the Särö restaurant, which is also the only hotel.

In early July, when the King arrives for a visit of from four to six weeks, the season reaches its height. Sweden's democratic monarch comes to Särö with an entourage consisting solely of an aide-de-camp, a chauffeur-valet, and his latest and favourite tennis companion (who, last year, happened to be a young Austrian). This amazingly active eighty-year-old monarch plays tennis every day, though he now confines himself to doubles and usually plays net. As he indulges in less and less tennis, the King devotes more time to bridge. Guests are invited to arrive fifteen minutes earlier when the King comes to dinner (in Sweden, every one is expected to, and does, arrive on the minute). Cocktails are passed and cleared before his arrival, as His Majesty never drinks spirits. He makes his rounds of the circle of guests, stopping to say a few words with any one he has not met before.

During the day you wear slacks, shorts, or at least real (not spectator) sports clothes from morning till dinner-time. Moreover, you will probably keep on a bathing-suit underneath, for the summer colony at Särö lives in the sea. There are excellent tennis-courts, and, for a professional, they have a woman who was formerly national champion. She charges only five *kronor* a lesson. Twenty miles away is an eighteen-hole golf-links.

Boating, however, is the big attraction at Särö. Every one has some sort of a craft, whether it be a sailboat, motor-boat, or only a canoe. Yachts can be rented. Picnic parties are the favourite form of entertainment, and cocktail parties are rare, except Saturday evening before the dinner and dance at the hotel.

You don't need a car at Särö. Everything you want is within easy walking distance, or, at least, cycling distance. Of course, a car makes it simpler to reach the golf-links or Gothenburg, though the latter is serviced by bus and train. Gothenburg is a delightful old city, and it's great fun to go there for dinner, movies, or music. In the lovely botanical gardens, there's an open-air concert every night. Gothenburg loves good music, and attracts the world's best talent, even during the summer. They say the ovation that greeted Lawrence Tibbett last July was extraordinary.

One of the most important features of life in Särö are the seaweed baths. To a building that looks as though it might be a cow-shed, the colonists go several times a week for their pet treatment, which, they claim, is particularly energizing and does wonders for the skin. It seems to be simply a matter of sitting in a tub full of seaweed, your length of time depending on how you react. You're apt to be a bit tired for a short while after the bath, but that soon wears off, and then you're ready to tackle anything.

Särö is a grand place for children. The day the Lundbecks moved into their cottage, some neighbouring children came to the door and announced that they would like to play with the American newcomers, with the stipulation that these strangers from across the Atlantic would teach them English. To which the young Lundbecks answered, "Sure, if you'll teach us Swedish." The children of the cottagers spoke quite a variety of languages, using German, French, or English with a smattering of Swedish thrown in. That they liked the place was proved when the Lundbeck children were asked where they would like to spend their next smmer. Without any hesitation, they chorused, "Let's go back to Särö."

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BEAUTY OF THE PAST



The handsome and versatile tray is by R. Wallace, a reproduction of an English piece. The sauce-boat (an item that appears all too infrequently among wedding presents) is a Colonial design, circa 1796, reproduced by Alvin, as are the cream pitcher and sugar bowl, from a Colonial design, circa 1676



Fine craftsmanship marks these pieces by Gorham as heirlooms of the future. The coffee-pot (after an English original made in 1751) and the child's cup (from an English design of 1812) are new items in the Gorham reproduction series. The shell and muffineer are also reproductions of old English pieces



Reed and Barton reproduced this perfect punch-bowl from the famous "sons of Liberty" bowl made by Paul Revere in 1768. The mint-julep cups (Reed and Barton) are derived from the silver and pewter beakers of the Colonial period, and will hold flowers charmingly when they are not filled with juleps

IN SILVER OF THE PRESENT



R. Wallace has recreated these beautiful old designs in silver plate. The tall, slender pitcher was originally designed as a claret pitcher. The covered vegetable dish, one of the most perfect pieces of serving equipment for any house, is of English Georgian design, as is the tray of convenient size and shape



Oneida Community chose a beautiful Georgian tea-service as the original for these reproductions in silver plate. An important detail in the authenticity of these Georgian shapes is the "cape" or flange that you note at the tops of the pieces. The salt and pepper shakers are in the same period of design

Any bride would glory in these unusual pieces from International's reproduction series in silver plate. The tureen is a perfect example of the Queen Anne period. The little pot at the right is an Argyle, with hot-water compartment for keeping gravy or sauces hot. The chocolate pot has a gadroon border



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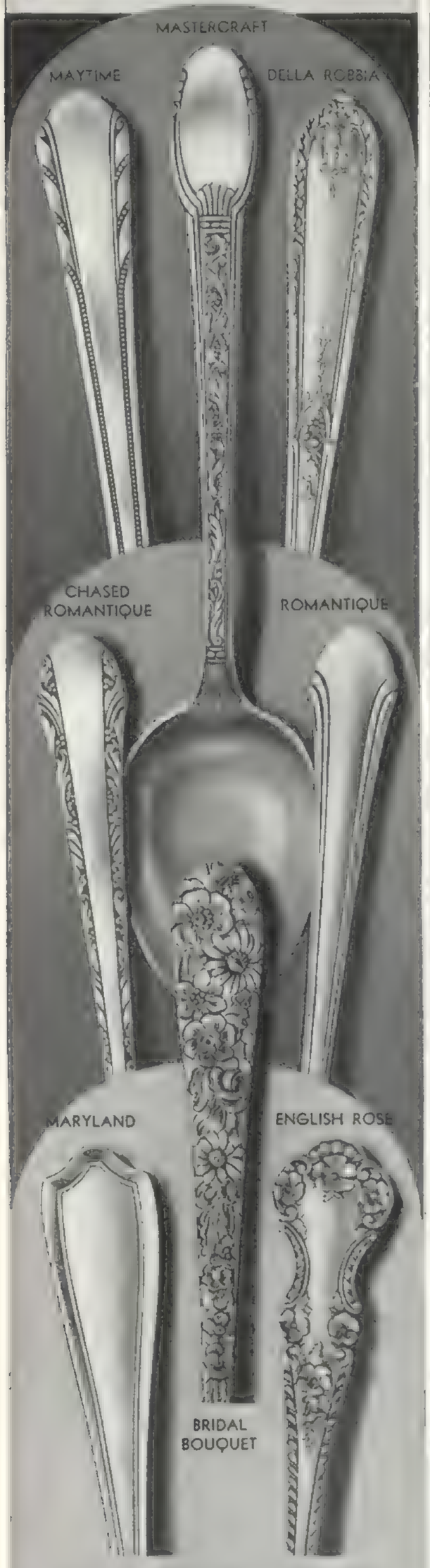
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PIÙ LENTO

(Continued from page 72) This hysteria for escape, this headlong flight from the mirror of introspection, began as a fear, and developed into a fashion—within, of course, the limits of certain income brackets. It is a curious paradox that leisure, in the true sense of the word, decreases in direct ratio to increase in annual earnings. The old belief that money enabled one to find time for the gentle art of philosophic speculation has become a mythical absurdity.

If you don't believe this, make a little visit next winter to Palm Beach and Saint Petersburg. Both are resorts in Florida, both are advertised as havens of restful sunshine, far from the rigours of frost and the madding crowd. In Saint Petersburg, you will find the benches of every avenue and park filled with people, engrossed in sedentary contemplation. Look at their faces, and you will find calm and contentment.

In Palm Beach, there are no benches. The nearest thing is a chair at a table or a stool at a bar. The gay, pretty, amusing people who flit from chair to stool are wondering whether they will be able to negotiate three cocktail parties and still not be more than an hour late for dinner. They are all laughing, all talking. No one listens. Yet these are the people whose wealth has given them the opportunity for thought.

What is this insecurity? What is this quaking fear that drives us into the protecting company of crowds? What horrible truth do we expect to find deep down within ourselves if we should be cloistered alone for more than twenty-four hours? Are we afraid, perhaps, that we might meet a conscience which would look at us sadly and say, "Is it thus you shoulder the responsibilities of your self-appointed aristocracy?"

Whatever the cause, the fact remains that our restlessness, with its accompanying gregariousness, is a symptom of adolescence. The old curse, the old refrain—America is still young! We are sick to death of hearing it. We no longer believe it can be true. Yet, in spite of our disbelief, we will remain frenzied sophomores just so long as those of us—who by breeding, or education, or wealth are expected to wield the baton over national thinking and mores—do not retard the tempo of our living.

When we are able to move gracefully into an andante movement, to cease leaping our Leica way from puberty to publicity (and there are subtle evidences that the time is coming), then there is hope that we may finally arrive at a true democracy in which only those are envied who have serenity and a garden.



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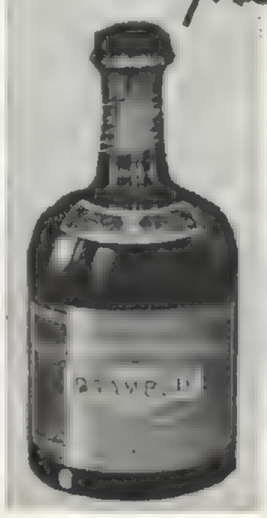
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ANSWERS TO CORRESPONDENTS

ANY reader can obtain from the Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on fashion and costume; on household decoration; on shops dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine, by conforming to the following rules.

The name and address must be legibly written or printed at the beginning or the end of every letter.

Unless especially requested to keep a reply confidential, Vogue is privileged to publish (without actual names) any inquiry and answer that it considers of interest to its readers.

In order to answer all inquiries promptly, it is suggested that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter.

As there is no shopping service connected with Vogue, no shopping commissions of any sort whatsoever can be undertaken. However, Vogue Information Service will be delighted to suggest shops where direct purchases can be made.

Miss G. H.: Exactly what is worn by the men of the wedding-party at a formal church wedding?

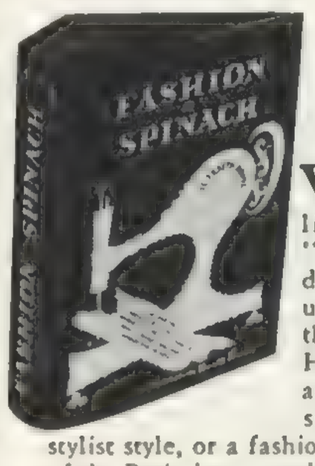
Ans.: The groom wears a top-hat; a cutaway; striped trousers; white, buff, or grey waistcoat; wing or fold collar, Ascot, sailor's knot, or bow tie; spats (not obligatory) to match waistcoat; white or buff gloves; black shoes; white boutonnière. Gloves are not worn during the ceremony. Both the groom and the best man wear the same type of collar, but their ties may differ. The ushers' ties should all be alike. The bride's father's choice of collar and tie is optional. Otherwise, all the men dress alike.

Mrs. L. C.: What is correct for the groom to wear at an informal wedding?

Ans.: At an informal wedding where the bride wears a long afternoon dress, semiformal dress is correct for the groom: a short black jacket; striped trousers; derby or grey Homburg; wing or fold collar, Ascot, bow, or sailor's knot tie; white, buff, or grey waistcoat; light gloves. Or, if preferred, the groom may dress as he would for a formal wedding. If the bride wears a travelling costume, the groom would naturally wear a sack suit. The men in the wedding-party choose with the same degree of formality as the groom.

Mr. M. D.: What does the groom wear for a garden wedding?

Ans.: The groom may wear cutaway, informal afternoon dress: a dark jacket with white trousers; or a white linen suit. With either of the latter two, he would wear a white shirt, plain white shoes, and light tie. Whichever he chooses, the men in the wedding-party dress just as the groom does, except for collar and tie.



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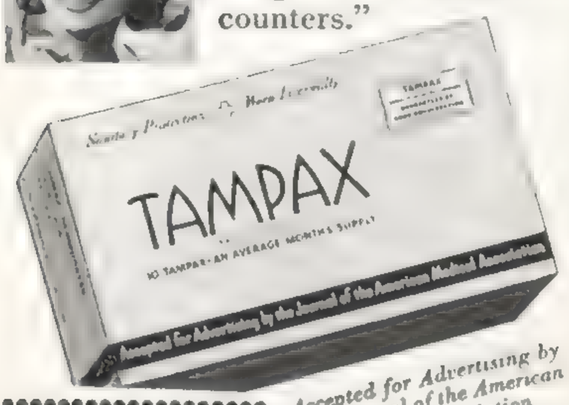


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THE WEEPING BRIDE

By Regi Relang

A WEDDING in Galičnik, Jugo-Slavia (of which photographs appear on pages 106 and 107), has traditions as firmly established as those of a coronation. Only once a year is there a wedding in Galičnik, for only once a year do all the men-folk return to the little mountain village from their sheep-herding, and sometimes twenty or thirty couples are married at once.

We arrived on the first day of the festivities; guests were flocking into the village on foot and horseback, sheep were being roasted over huge fires, and gipsy musicians were playing for the young people to dance. The next day (the day before the wedding), the bride was to be taken to the bridegroom's house—a custom that dates back to the times when the young man had to abduct the girl to get her parents' consent to the marriage.

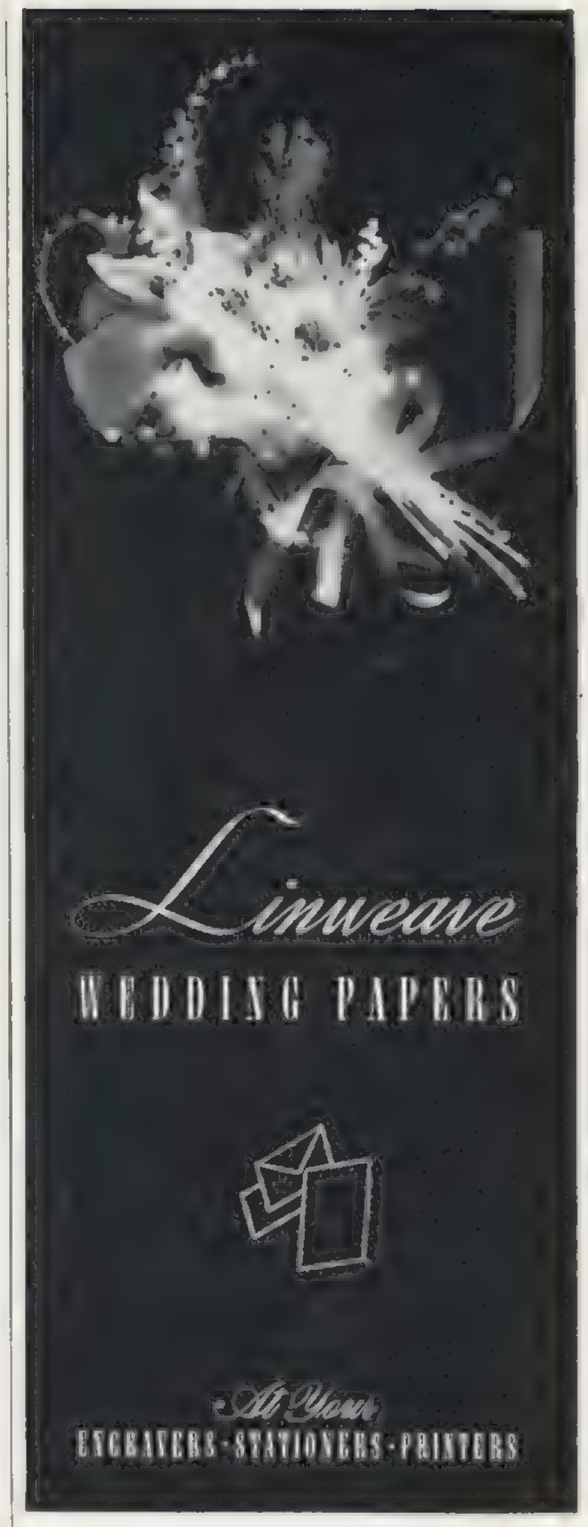
Early in the morning, the bridegroom's cavalcade galloped through the village to the bride's house; here the bridegroom greeted his new relatives, and presented his wedding gifts—bread, oil, wine, fish, and seeds (symbolic of future riches), and jewellery. The bride was lifted onto her horse, in her full wedding costume, veiled from head to foot, and the procession started. From time to time, as tradition demands, the procession was held up while the bride wept with sorrow at leaving home.

At the entrance to her new house, she is presented with the bridegroom's cap, whip, and harness; she shakes these three times, then she embraces her new mother-in-law, and enters. She stays there all night, locked in a room with her bridesmaids.

On the following day, the procession returned to the village, to escort the young couple to church. First came the oldest men of both families, offering bread and wine to all the passers-by, as a symbol of hospitality; then the bridegroom and his friends; then, last of all, the bride, swathed in her veil. Not until they reached the altar did the bride and groom face each other, and, at the moment when the priest exchanged their rings, the bride's veil was thrown back. But her eyes were still downcast, and she left the church a few paces behind her husband.

In the evening, we were asked to the wedding supper at the bridegroom's house. The bridegroom, slender and handsome in the costume of his country, greeted us; the house was full of guests, dancing the *Kolo*. But where, we asked in tortured Serbian, was the bride? Then we were led into a room where the bride stood, motionless, on a pedestal, her face as still and sad as a Madonna's; the tears rolled down her cheeks at intervals, and her friends dried them with bright-coloured handkerchiefs.

Finally, after the wedding feast, the bridegroom bade his mother a long, tender farewell, went up the stairs, and entered the bride's room, from which her friends had departed. And now, at last, the bride can smile at her husband.



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"THE CHURCH LOOKED LOVELY"

(Continued from page 95) using great quantities of flowers, we should concentrate (apart from the flowers for the altar) on two large groups, to stand on either side of the chancel steps. I intended that these should have, in themselves, grandeur—an architectural quality—that would make them worthy ornaments for such a place.

Using two large eighteenth-century lead urns, set on pedestals, for vases, I made a very tall, spreading arrangement of the sword-like leaves of New Zealand flax (*Phormium tenax*) and the massive scarlet amaryllis, or hippeastrum. Phormium leaves have great strength and structural beauty in themselves; and there is nothing small in feeling about the huge lily-like flowers of the scarlet amaryllis. When the decision was made, I had a few sleepless nights wondering whether the result would be as I visualized it, or whether the size of the cathedral would reduce the flowers to nothingness. But, at the wedding, the flowers formed a focal point of colour and interest, and seemed in keeping with their surroundings.

The wedding of Lady Howard de Walden's daughter, in the Russian Church, was particularly distinguished and lovely. The Russian ceremony decrees that the wedding attendants shall all be groomsmen—there are no bridesmaids; and we had decided that white flowers would look best in the church. So, to make up for the lack of colour, we decided to have more flowers than usual. There were stone pillars down the length of the nave, and against these we put slender posts—set at an angle, like old Venetian lamp-posts—each surmounted by a loose, trailing bouquet of flowers. The flower-crowned posts formed a sort of guard of honour, and were very effective.

A large flower arrangement in warm and brilliant tones of red is always striking. Last year, I used this for a wedding in which the bridesmaids wore white velvet dresses and capes; they carried long-stemmed bouquets of deep red roses over their arms, and the bride had a bouquet of clear blue gentians.

Once I used trailing sheaves of bluebells for a bevy of young bridesmaids, and once little bunches of lady-tulips—the species called *Clusiana;* at another very distinguished wedding, the bridesmaids carried bouquets of wild yellow primroses. Such bouquets, I think, are usually more appropriate than very exotic ones, but there is no general rule. Any flowers, however unconventional, that are pretty and go well with the dresses, may be used; flame-coloured and yellow azaleas, mixed; white geraniums surrounded with their own leaves; bouquets of all sorts of red and purple berries.

The flowers for the reception—like the flowers for any party—should be given as much thought as the music, the food, or any other provision for the entertainment of the guests. When the reception is to be held in a (Continued on page 171)



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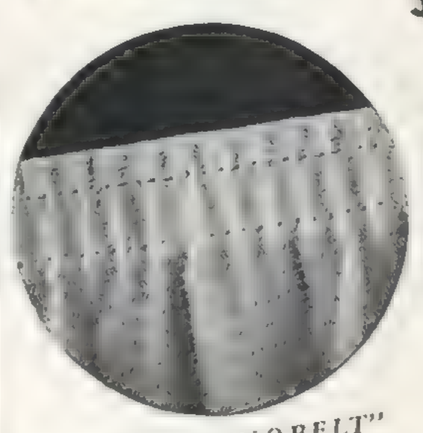
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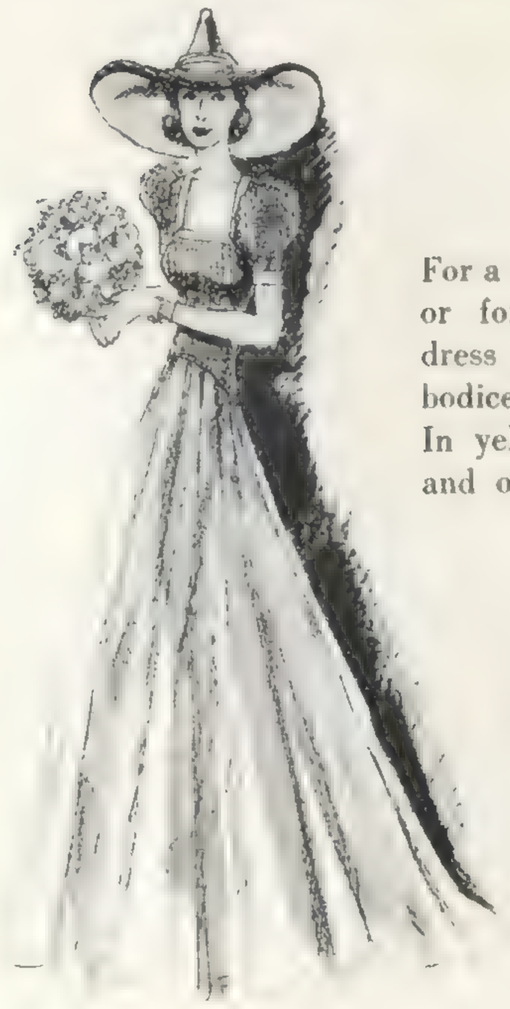
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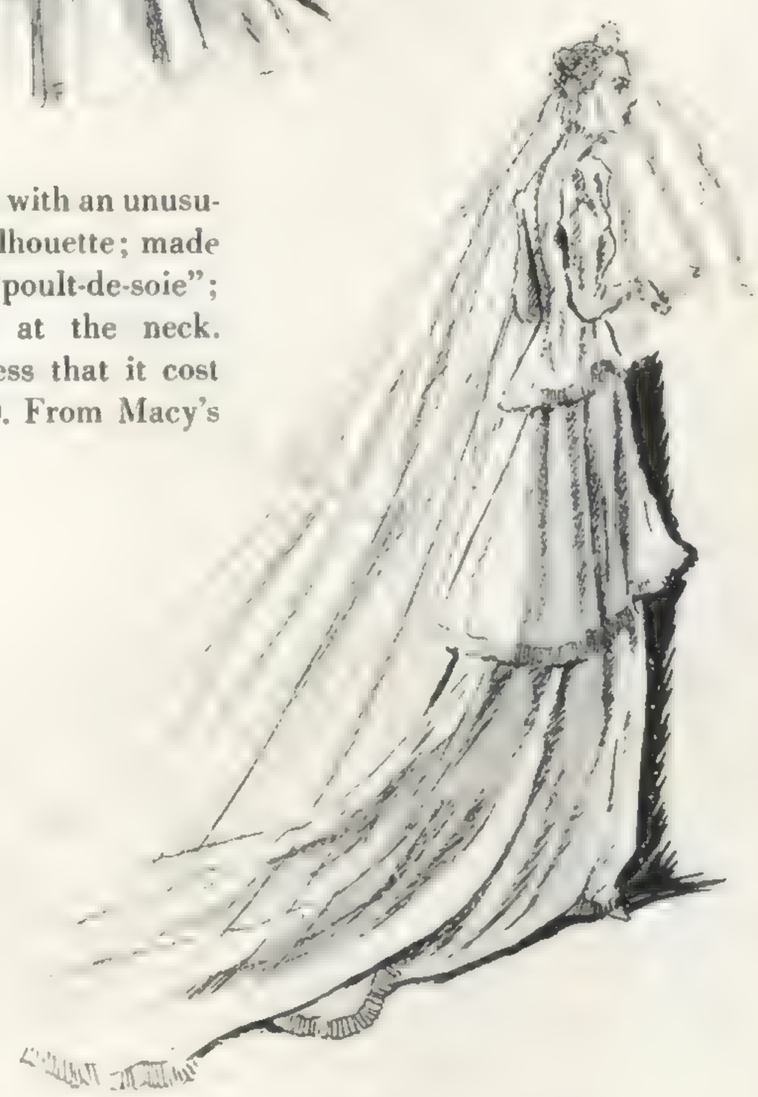
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White net makes this charming dress for a very young bride; Winterhalter inspired the romantic décolletage, the wide skirt, underlaid with grosgrain bands. About $50. From Best



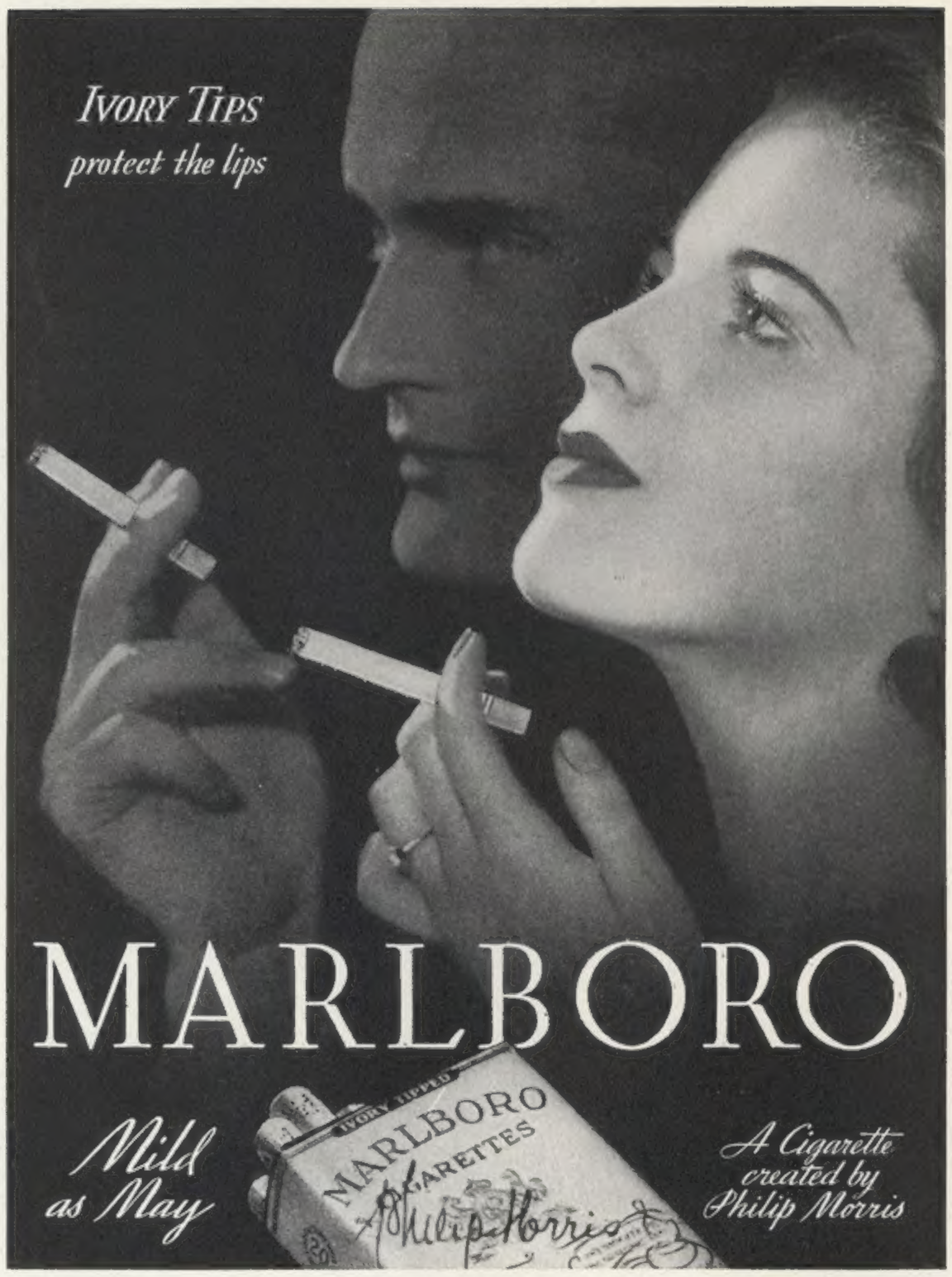
"THE CHURCH LOOKED LOVELY"

(Continued from page 169) marquee, the problem of flowers is apt to be rather difficult; for a marquee gives one the feeling of being out-of-doors, without really being in the open. Sophisticated arrangements are out of place, and, to my mind, the best plan is to make the flowers look as though they had been brought in from the garden and arranged casually.

Sometimes I put the flowers in big straw garden hats, hung up against the wall by long ribbons—like the hats that ladies in old prints carry over their arms. The hats have containers for water in their crowns, and I fill them with the simplest of garden flowers; the more informal and exuberant the arrangement, the better it looks.

If the reception is indoors, one has only to consider the individual quality of each room and use flowers to accent that quality. An occasion that stands out in my mind is the party given last year by Mrs. Ronald Tree, in her lovely house in Oxfordshire. In such a beautiful house, there is much to inspire one, and one's ideas crystallize around the existing beauties of colour and line. For example, in a white-and-gold room we put large vases, pale yellow or lime-green, filled with yellow lilies, yellow roses, and other pale yellow flowers, framed with branches of linden that had been stripped of their leaves. In a room hung with faded blue brocade, we put pale pink azaleas and regal lilies, and heaped two urns of carved white-and-gold wood with masses of pale pink peonies.

Each one of us has her own vision of what is beautiful, and each her own background, with which her flower arrangements must harmonize. But one idea begets another; and perhaps these I have mentioned may strike a responsive note, and you may find a way to adapt them to your own particular uses.

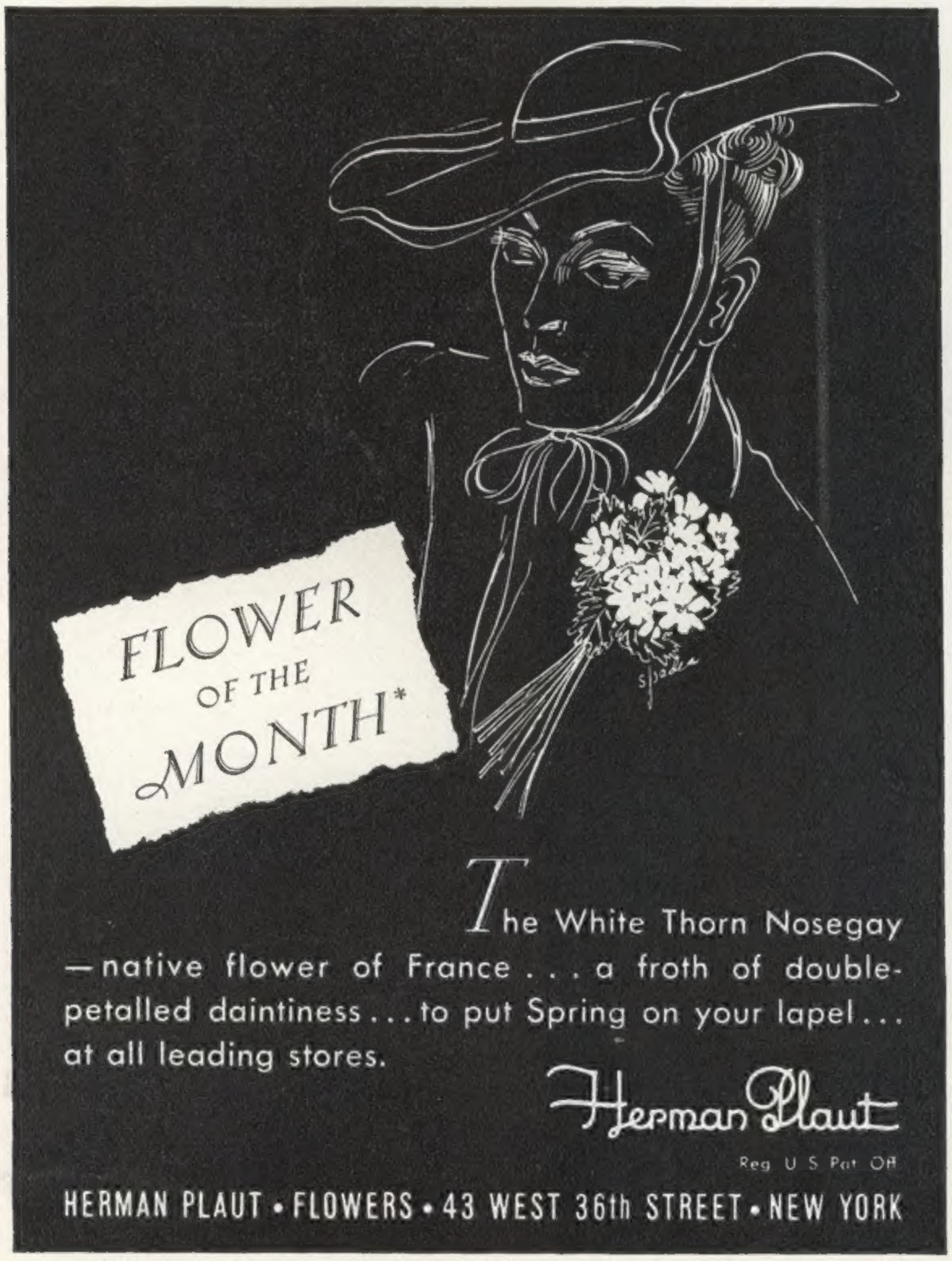


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MADEMOISELLE EVE CURIE

(Continued from page 76) But the literary qualities of this work are equal to its dramatic ones. It was a difficult book to write, because it necessitated not only perfect scientific exactitude (the daughter of two great scholars could not betray her parents), but also a sense of poetry, without which no human experience is more than a withered branch.

Eve Curie knew, with a sure instinct, how to combine these two things in proper proportion. See how she describes the sacks of mineral from Bohemia which brought to Madame Curie the pitchblende, a mineral with the appearance of ordinary dust, from which she drew radium.... "She cut the strings, untied the canvas sacking, and plunged her hands into the dull brown mineral, with which were still mixed the pine-needles of Bohemia."

Thus, in this biography, the laborious and monotonous days spent in the laboratory are mixed with the bright days of childhood, the enthusiasms of the student, and the first glances exchanged between two beings destined to love each other.

Do you remember in the book the charming scene where Marie Curie, having finally isolated radium, takes her husband one night to the dark shed? The precious, phosphorescent greyish-blue particles shone in the darkness of night. "Look!" said the young woman, as they bent over the pale, glimmering light. "She remembered always," wrote Eve Curie, "this evening of shining poetry—this fairy-tale." And we, too, shall guard the memory of this scene, and the precious particles that fascinated her mother will shine forever, thanks to her daughter, in innumerable minds.

After reading Eve Curie's beautiful book, we know and understand the author far more completely. This modesty that we admired before, this simplicity, this taste for simple black dresses, this serious spirit—all this she has inherited from her mother. If sometimes she seems remote from us, it is because she has a vague nostalgia for the austere and noble atmosphere in which she grew up.

Her taste for work is, like her mother's, far stronger than her taste for success. Her book is having a prodigious success practically all over the world. And Eve Curie, in her turn, is the heroine of a fairy-tale—for it is like a fairy-tale for a young woman to attain, with her first book, a position of importance not only in the estimation of the critics, but in the favour of the public. In face of her good fortune, Eve Curie remains surprised, a little puzzled, and a little disturbed. Her modesty has not diminished. "Here you are a celebrated person!" some one said to her. "Oh no," she said, "I would not know how to be one." Her mother, I think, would have liked that reply.

She has told us that her mother, in spite of the Nobel Prize, in spite of all of the honorary degrees from Universities, in spite of the marvellous reception in America, remained, at heart, always the poor student haunted by dreams. Eve Curie, author of a best seller and, what is more, a book that deeply moves all who read it, remains the discreet and quiet young woman whom we have always known. It is as if she hardly believed in her success at all. She sees it objectively; as if it belonged to some one else. She regards all the glory as a tribute to her mother; and she rejoices in it only because she feels that she has perpetuated the memory of her mother, and made her known to millions of people.

"And what are you going to write next?" people ask her.

"What am I going to write?" she asks. "But I'm not going to write anything else. I am not a writer. I have said what I wanted to say, done what I wanted to do, and now it is finished." And, without doubt, she says this in good faith. But we, writers by profession who have recognized in her impeccable technique, in her vigorous style, in her simple and honest emotion, the most precious gifts of a writer; we who see under the calm features of this beautiful face so much that is unexpressed...we know that she will write other books and that we shall enjoy them.

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